

DOWN BEAT

VOL. 16—NO. 4

CHICAGO, MARCH 11, 1949

(Copyright, 1949, Down Beat Publishing Co.)

'Glad I'm Not No.1'—Buddy

New York—Being the No. 1 vocalist in the country isn't the peaches and cream one might expect, at least according to one who's had that honor. Buddy Stewart heaved a sigh and exclaimed, "Really, I'm glad I didn't come out first this year. I feel relaxed already. I don't know, nothing seemed to happen after I knocked off the No. 1 spot a year ago. To me, it's a jinx."

Buddy has had a variety of jobs in the last year and has done well and turned in good performances on all of them.

"But I always felt as if the pressure were on me. Not that I don't appreciate the votes I received and the faith the voters had in me, but it tightened me up. I never felt relaxed until now that I'm not the No. 1 man anymore."

"I'd much rather be a runner-up anyway," he continued. "Give me something around third, fourth, or fifth, and I'll be happy. A guy lasts longer in the business when he isn't No. 1. And I'll be able to sing the way I like to sing, the way I feel."

—jeg

Glen Gray Calls Back His Sidemen

New York—Glen Gray has been commuting between his Plymouth, Mass., home and here, reorganizing a dance band with plans to start touring in March. He is recalling as many of his former sidemen as are available.

Gray was slated to return to the business several months ago, following a vacation for a physical checkup and rest but was forbidden to do so by his doctor who was treating him for a leg injury.

MCA is lining up the tour with Cork O'Keefe still in as Gray's personal manager.

Herman Makes Changes In Herd

Chicago—Several changes in personnel were made in the Woody Herman band when it opened at the Music Bowl here for a week early in February. Jack (Zoot) Sims, tenor, who left to join Buddy Rich, was replaced by former Jimmy Dorsey tenorist Jimmy Guiffre.

Stan Fishelson returned on lead trumpet, and bass trombonist Bart Varsalona, long with Stan Kenton, joined as the fourth trombone, replacing Bob Swift who returned home to Flint, Mich.

Bing To CBS For Million, Firm Cut

Hollywood—Bing Crosby will be heard next season on CBS after a switch from ABC. Der Bingle and the Crosby corporation were given \$1,000,000 by CBS for 25 per cent of the corporation which embraces Bing's movie and radio efforts, intimates of the negotiation revealed.

Part of the deal, it was said, was an okay by CBS for Crosby to cut his airers on tape, an arrangement that led him to his ties with ABC.

Too Far Gone

New York—A sideman in Jerry Wald's new progressive jazz band had finished a rehearsal at Nola studios and joined a group of friends at Charlie's bar.

"What's this we read about Wald's new band?" asked one. "Is it really that modern?"

"Modern?" exclaimed the Waldman. "Man, this music is so new they can't find a place modern enough for us to play in."

Feathering?



New York—Gene Williams examines the new engagement ring sported by his singer, Robin Scott. Guy who put ring there, Williams' pianist Jimmy Lyons, seems to be taking a proprietary interest in the proceedings.

Small House, Sheriff Hear Ethel, Fletcher

Chicago—The Ethel Waters-Fletcher Henderson concert here January 30 at the Civic Opera House had not only a less-than-25 per cent house facing the artists, but also the sheriff waiting backstage.

Poor publicity partly accounted for the empty seats; poor management on the part of promoter Jules Pfeiffer brought the attachment. The show, especially Miss Waters' moving singing of *Supper Time*, gave both audience and performers a not-too-vicarious opportunity for tears.

Chubby Rehearses Good Music, Plus Funny Hats In A 'Return To The People'

New York—Contending that "we've got to get music back to the people, where it belongs," Chubby Jackson organized a dance band with a new idea in the presentation of music, with an eye toward making its debut in March. Chubby's new setup is a radical departure from the combo he had a year ago, with which he toured Europe.

He has a 13-piece crew, with an additional three men to work on novelties. The latter are actors who'll hold dummy horns and work on special effects and do lines with Chubby between numbers.

Good Music Plus Fun

"We'll attempt to entertain but keep the musical standards at the highest," Jackson explained. He says he feels that playing of good jazz by bored musicians with no apparent effort to hold the interest of the public has segregated jazz from the masses. "Music now needs a visual means of presentation, so the people will be entertained at the same time they get real, good music."

Jackson says he's building a complete musical revue but patterned to play for dancing as well as theater audiences.

He has two idols," Chubby explained, "Charlie Chaplin and Charlie Parker. Both create great emotions, Chaplin one way, Parker another. I want to try to combine both."

Eyes Television

Chubby admits he also has an eye cocked on television prospects in his new operation.

The Jackson band, as it lined up for rehearsal: trumpets—Al Porcino, ex-Kenton and Krupa, Charlie Wolpe, Irving Lewis, an ex-Eddie Cantor writer; trombones—Robbie Swope and Mario Daone; alto—Frank Socolow; tenors—Ray Turner, Al Young; baritone—Marty Flag; piano—Gene Di Novi; drums—Tiny Kahn; bass—Tom Kelly; vibes—Teddy Cohen.

Kahn and Di Novi also were doing arranging. It was expected Willard Alexander would handle the new outfit when it's ready for showing.

—jeg

Leaders To Be Held For One-Niter Tax

New York—The AFM has advised members that leaders, not delegates of locals, are responsible for payment of taxes on one-nite stands and will be so held for any dates on which they miss payment of the 10 per cent.

General Artists corporation so advised its leaders and equipped them with a supply of mimeographed forms which they are to file with the federation's Boston office immediately after any date on which no delegate shows to collect. Other booking offices are following suit.

The form requests the union allow the leader grace until such time as he can learn the scale figure for the date and submit tax on same to the federation.

Switches To Barnet

New York—Fern Caron switched from the Sam Donahue trumpet section to Charlie Barnet's. Jack Moots replaced him.

Krupa Gets 4 New Men

New York—Gene Krupa, playing a string of late February college dates through Michigan on his trip to the coast, made four replacements in his band before leaving here.

Jerry Thilkeld, formerly with Thornhill, replaced Charlie Kennedy on alto sax; Dale Keever, whom Gene found in Des Moines, replaced Wally Bettman on baritone; Allen Langstaff, another Thornhill alumnus, took over for Jack Green on trombone, and Frank Rehak, ex-Art Mooney, replaced trombonist Emil Mazanac.

In addition to these, Roy Eldridge was added to the trumpet section. Krupa used a conga drummer and bongos on his Columbia recording date the day he left here but will not make such additions permanent until after his tour.

NYC Cafe Society Sale Negotiated

New York—Negotiations have been under way for the sale of Cafe Society, with several partners involved in the purchase from Barney Josephson.

It is understood that when the deal is consummated, the entertainment policy of the club will remain the same, with jazz attractions a major feature. In the meantime, Dave Martin, leader of the house band, cut to a quartet, letting out clarinetist Tony Scott.

Hamp, Gene On The Cover

The eye of Mike Shea's camera catches Lionel Hampton, framed by the tenor sax of sideman Gene Morris, in an unusual lens shot for the cover of this issue. The occasion was the first postban Decca recording session of the Hampton crew at the Universal studios in Chicago, supervised by Milt Gabler.

Hamp, whose band was one of four selected to play for the President's Inaugural ball in January, followed with two weeks at the Music Bowl and one week at the Regal theater, both in Chicago.

Those McPartlands Again, Goofing In Green Bay



Green Bay, Wis.—Might be a Dixie serenade, and then it might not—but the natives love it, and the McPartland troupe holds over for a while at the Zebra lounge here. Marian Page is on piano; Ben Carlton, bass; Elmer (Mousie) Alexander, drums,

and trumpeter Jimmy McPartland hamming it up down front with singer Adrienne. Versatile James has a Dizzy Gillespie impression routine worked out, and plans to add Wingy Manone, Louis Armstrong, and Charlie Spivak to his repertoire.

Hotcha, Jack! Machito's A Gasser

Reviewed at the Clique club, New York City.
Trumpets—Mario Bauza, Davila Paquito, and Bob Woodlen.

Reeds—alto—Eugene Johnson, Freddy Sharrett; tenor—Joe Madera, and baritone—Leslie Joannikans.

Rhythm—piano—Renei Hernandez; bass—Robert Rodriguez; timbales—Uva Nieto; conga drum—Ralph Miranda, and bongos—Joe Mangual.

Vocals and claves—Graciela.
Machito, leader, vocals, and maracas.

New York—Oh, man; oh, Jack; oh, kid; the gonest, the solidest, the craziest, tersely, very tasty. This band is without doubt one of the most extraordinary units ever assembled. Sparked by ex-Webb and Calloway trumpeter Mario Bauza, it is without any question not only the best Afro-Cuban band in the country, but also the band showing the most interesting experiments in crossing bop jazz with straight Afro-Cuban beat.

Bauza gets a variety of color and beat out of the three trumpets that is truly surprising. His insistence on precision and driving attack proves once again that three horns properly played can replace eight handled with the usual serutan attack. He seems to like bell chords cascaded, which can get a bit tiring, but makes up for it by the driving bite in everything the band does.

Reeds—Bop, Kenton

The reeds show both bop and Kenton influences with special credit due the banker's foundation given by the baritonist Leslie Joannikans. Altoist Eugene Johnson, who along with trumpet man Bob Woodlen is the only big jazz band man in the group, plays solos with a big legitimate tone that sounds up above all the ruckus raised by the rhythm section.

These seven gentry are the driving spark of the band, of course, and get off things which would keep any jazz section in the country envious. They have, by increased numbers, managed to solve the problems of how to play complex rhythmic ideas and not lose the easy fluidity necessary to a good section feel.

It will be interesting to see whether present jazz sections follow their present tendency in this direction, or by technical improvement are able to handle it in some other fashion.

Colorful Scoring

Some of the scoring, split among John Barte, Bauza, and Hernandez is colorfully full and interesting. Some of it still needs more complete working out. Whatever these defects, however, the band makes a Cugat sound like a second-string Wayne King unit with scoring by Jan Garber.

—mix

'Beat' Plaques Get Place In 'Floor Show'



New York—This is what the viewers saw, too, when *Down Beat* poll plaques were presented to tenorist Flip Phillips and drummer Shelly Manne on a recent WNBC *Floor Show* program. Lee Wiley, who acted as the *Beat's* emissary to Phillips, was guest singer on the show; guitarist Eddie Condon, teleprogram master of ceremonies, did the honors for ex-Kenton now JATP drumming Manne.

Herbie 'Still Going To Makelt'—His Way

Chicago—"How long can you keep that up?" we asked. "Forever, as long as I get my liver and iron shots from the doctor every other day," was the more-or-less joking reply. Herbie Fields just had come off the stand after a set during which his clarinet had skimmed the tonal ceiling throughout his version of *The Man I Love*, without a drop in register, and through which Herbie had maintained the frenzied activity which has become his trademark.

But he was tired. It was a tiredness in which mingled disillusionment, disappointment, and the weariness of a too-well-known grasp of the euphemistically termed ways of the world.

Still Be Boy Genius?

"I'm going to make it, but I'm going to make it my own way," Herbie said. He reminisced about the first band he had, 10 years ago when he was 19, in Elizabeth, N.J., with George Handy as co-leader. Can you still be a boy genius of jazz at 29?

"I play one for me, and one for them. Then, later, it's two for me, one for them," he explained. "A modified bop, but they like it. We go over in places where other bands die regularly, and we still play music."

"These young bop kids—greatest goofs in the world. Just stand there, without a smile. Won't even tap their feet. And they can't play, either. With seven men, I need musicians in my band—all of them. "So you play good (the word is "crazy," Herbie) one week and hunt for a job for the next six. Don't you think I get a kick out of paying my men \$180 a week?"

Cash Register Gleams

New drummer Gene Thaler beamed from the other side of the table.

From the Silhouette club here, Fields was to have three days in Madison, Wis., half a dozen one-nights, two weeks at the Flame in St. Paul, and then to open at the Paramount theater in New York with a 17-piece band.

He thought a date at the Royal Roost, with the small band, would follow. Perhaps then he would be playing "three for me, one for them." To us, it seemed well worth the trouble only a third of the time.

—pat

Cecil Scott Trio In For Max At Ryan's

New York—The Cecil Scott trio has replaced Max Kaminsky and his combo at Jimmy Ryan's 52nd Street spot. Backing up saxist Scott are Jimmy Parker, drums, and Normand Lester, piano.

Don Fry, on relief piano, and blues singer Chippie Hill continue as holdovers.

Basie Reopens Coast Florentine

Hollywood—The lights were turned on again in February in the old Florentine Gardens—now the Cotton club—with a big new show and under new operation. Opening show was headlined by Count Basie, five acts including Marie Bryant, and a line of 12 girls.

A William Morris booking brought Basie into the spot, where he was said to get a guarantee of \$3,500 weekly in addition to a cut of the admissions. Club policy calls for no cover but \$1 a person admission.

Cotton club now is being handled by Hal Stanley, who got a clean bill of operation from the unions which shuttered the Florentine when former ops fell behind in salaries.

Barron Bassist Back After Eye Operation

New York—Walter Major, bassist with Blue Barron, returned to the band after an absence during its Capitol theater engagement for an operation for the removal of his right eye. Major suffered an injury as a child, and the irritation was spreading to the other eye, necessitating the removal.

On leaving the Capitol, Barron changed tenor saxists, bringing in George Creszenesi for Bill De Meo.

Diz To Put Bop Touch To More Standard Tunes

San Francisco—Dizzy Gillespie plans to feature more bop variations on standard tunes in order to make his music more understandable to the average guy, the bopist told KQW's jockey Bob Goerner here during the latter's second anniversary week celebration which featured interviews with all the talent in the area.

"We're going to have the melody going along with some counter-melodies so they can understand what we're doing," Diz said.

As to the future of bop, Diz told Goerner that in a few years it will be an amalgamation of two styles, so blended you won't be able to call it bop or Afro-Cuban.

It will be difficult for the latter to play bop, Diz said, and tough for the Americans to give out with authentic Cuban beats. He says he thinks that eventually it will be American playing the bop and Cubans the rhythms which will make it truly a music of the Americas.

Duke Ellington, in his interview, said in commenting on modern music: "Well, actually there's nothing new—modern harmony started back 100 years. The most desperately unmodern thing in the world is the repetition of one chord. The idea is to make it sound that way—but not to do it."

"The whole thing about our music is that it's written for the persons who are going to perform it—so, if we have an old number we want to do, and we think there's someone whom it would fit and who would fit it—then it's readjusted to fit this person."

Studio Band Subs For Vic

New York—Jerry Bressler and a studio band took over for Victor Lombardo in a last-minute replacement for the band portion of the Arthur Godfrey show at the Capitol theater.

It is believed the change was made at the request of Godfrey who, apparently, found a studio organization, of the type he uses in his radio and TV programs, more suitable to his presentation than a dance band of the Lombardo style.

Vic and his crew worked the break-in date with the Godfrey unit at the State theater, Hartford, a week prior to the opening, with Lombardo conducting the entire show.

MCA, bookers of the Lombardos, arranged a hurried substitute date of a week at the Hippodrome theater, Baltimore, with plans calling for the band to head west for Hollywood from there.

De-Icer



Sioux City, Iowa—Singer Milly Coury was one of the warmest attractions when Chuck Foster's band played at the Tomba ballroom here recently. Temperature outside the Tomba hovered around 10 degrees below zero.

PANORAMA OF JAZZ



Beginning with the March 25th issue, *Down Beat* will present a series of illustrated articles by J. Lee Anderson, called *Panorama of Jazz*. These will trace the history of jazz music from inception until the present day. Watch for them!



CHICAGO BAND BRIEFS

Al Benson-Music Bowl
Newest DJ-Club Hookup

By PAT HARRIS

Chicago—It's getting to be that no night club hoping to make a go of it with jazz can get along without the disc jockeys. And not an occasional plug, but a businesslike tieup. New York's Royal Roost has Symphony Sid and the Clique there looks to Freddie Robbins for guidance. The Blue Note here and NBC jock Dave Garraway work hand-in-glove, and now the Music Bowl and WGES spinner Al Benson have created some sort of alliance.

Benson, whose drawing power is now at the amazing point Garraway's 11:00 club was two years ago, will advise both the loop Bowl and the southside Pershing hotel's Beige room on attractions, with double-booking when suitable.

Bird to Be Plugged

The doubling scheme starts with Charlie Parker, who, according to Benson, goes into the Beige room late this month for two weeks, and according to another source, goes into the Bowl April 11. At any rate, the Bowl will get its plugs, and the Bird will be around Chicago for a while this spring.

Brother Bones followed Woody Herman's week at the Bowl, and Charlie Barnett's band was set for the spot starting March 29.

Nat Cole's trio, which preceded the month-long Note date of Sarah Vaughan and Lester Young, played sets with seven vocals and one instrumental number, and others when the ratio was reversed. They seemed to enjoy the latter more, and the audience, naturally, the former. But a combination would, we think, be a remarkably clever idea.

Young made two recent replacements in his combo. Jerry Elliott, 21-year-old Pittsburgh trombonist, replaced Ted Kelly, and Junior Mance, 20, of Evanston, Ill., took over for pianist Freddy Jefferson.

Red Allen, J. C. Higginbotham, Don Stovall & Company, followed Herbie Fields at the northside Silhouette, and were in turn to be tailed by the Dead End Kids, Kirby Stone's combo, and—this is getting awfully confident—Louis Armstrong in August.

Lane Out Of Rupneck's

Johnny Lane's band left Rupneck's, after a six-month stay, February 20. . . . Cornetist Doc Evans out of the Bee Hive, which continued with Miff Mole, Darnell Howard, Baby Dodds, and Art Gronwall. Evans played concerts recently in Milwaukee and at Carleton college in Northfield, Minn. He was expecting to open late in February at the Falcon in Detroit, with Doc Cenardo, drums; Joyce McDonald, piano; Johnny McDonald, tenor and clarinet; Jack Goss, guitar.

At press time Evans had no replacement chosen for trombonist Don Thompson, who snared the job of piano tuning for all the Catholic schools in Chicago—far more secure than playing jazz. Thompson will play the concerts, though. Albert Ammons would go along as intermission pianist to Detroit.

Dixielanders still at Isbell's on Bryn Mawr. . . . Lee Collins at the Victory club on N. Clark street, with Sweets Williams on piano and Fred Flynn, drums. Former Collins drummer Carl Williams moved down street to the Playhouse, where jazz is hardly the attraction.

Panto-mimics moved from the loop Brass Rail to the Vanity Fair on the westside. Most loop taverns are very quiet, with novelty acts starting to feel the pinch, too. Eddie Wiggins, however, holding over at the Riviera; Leon Shash at the Randolph Square, and Hal Otis staying at the Sherman's Celtic room.

Chet Roble's trio, whose date at the Horseshoe in Rock Island stretched into six weeks, will go into the Cairo lounge, the barefoot boys' old stamping ground, upon their return to Chicago.

Palmer House has kept the Bar-

clay Allen band over for the current Phil Baker show. With Baker are comedian Sid Silvers and singer Marion Harris Jr. Dorothy Shay goes into the Palmer's Empire room April 7 for a month.

Gene Ammons due to leave the Mocomba soon. . . . Nellie Lutcher slated to open at the Rag Doll March 2. . . . King Kolax at the Ritz lounge, Duke Groner at the Music Box, Three Sharps and a Flat at the Club Algiers.

Horace Heidt brings his family-type show into the Civic Opera House March 10 for four days. Jazz at the Philharmonic there on March 25, and Spike Jones takes over April 21 and 22. Another Al Benson bash may be on the opera house program for the next few weeks.

Plugging Flies In, Cuts

Ex-song plugger Phil Kameron flew into town recently to record four sides for Specialty featuring blues shouter Big Maceo.

Raymond Webster, who says he once was band boy with Anita O'Day's combo, now is working at Chicago State hospital. Reports that former Jack Teagarden drummer Clifford Lynch, in Ward CW 10 & 11, would like to hear from friends.

Pianist Joe Burton, back in town, rehearsing a trio, has signed Don Haynes as personal manager. Burton, with bassist Bill Holyoke and guitarist Benny Weeks, cut eight sides for Tower records recently.

Stanley Mack's unit celebrated a year of Sunday afternoon sessions at Pat's Tap, 12733 S. Western avenue. Former Bob Strong and Boyd Raeburn trumpeter Mack has Henry Riggs, drums; Vic Val, tenor; Gene Dudd, accordion; Knobby King, bass, and Clay Wheeler, piano, in his group, although Wheeler is added only for their Friday and Saturday night dates at the Copacabana in Chicago Heights. They also play Monday nights at the Casablanca, 11015 S. Michigan. Most of them have played with half a dozen big bands each; Wheeler teaches at the American Conservatory of Music, and Dudd is a student at Chicago Musical college.

Doubt if the CMC requires field experience of its student musicians, but groups of them have certainly been making themselves heard recently. For instance, this is how it works: Frank Duffy, drummer with Austin high school concert and military bands, wangled a bop intermission date for seven of his friends (most from CMC) during his graduation band concert.

Davie Was Smiling

What the Austinites, who still hardly recognize the famous "gang," thought of bop is something we won't discuss. Guys sounded rather timid, terrifically imitative—derivative is probably a kinder word.

Came across same group, plus a dozen or so more, at a Loyola uni-

Subscribe to
DOWN BEAT
and
become eligible
at no extra cost
for
the All-Coverage
Accident Insurance
Policy
SEE PAGE 5

Traditional Tunes Get New Airing



Chicago—The happiest Dixie band in town, and you probably can tell it from this photo. They're the Dixielanders, at Jim Isbell's Bryn Mawr restaurant-lounge, a pretty place with pleasant music. Jack Ivett plays cornet; Jimmy James, trombone; Danny Alvin, drums; Charlie Morrell, clarinet, and Floyd Bean, piano. Photo by Ward Silver, courtesy John Schenck.

Hunt Jumps—
And Then Some

Chicago—There is always room for another good "jump" combo, and the Floyd Hunt quintet, recently at the Blue Note here, is right in line with Joe Litcher, Jack McVea, Slim Gaillard, and Joe Liggins behind the past master of them all, the jump king, Louis Jordan.

Like the outfits listed, that of vibist Hunt has three cardinal rules: make the beat the most memorable musical feature of the band; try hard to keep off the other fellow's territory as far as "material" is concerned, and walk the precarious line between "novelty" and music.

Added Attraction

But the Hunt group has something more. It's a sometimes incongruous delicacy, best typified by its version of *Poor Butterfly*, in which the loping beat is submerged for the leader's melodic tracery on the vibes, Ernie Ventura's breathy and Charlie-like tenor, and Tommy House's restrained guitar.

Hunt, who wrote and recorded— for Miracle label—a song called *Fool That I Am* not very long ago, is still best known for this endeavor. A prolific song writer, he turned out scores of songs before *Fool* and has maintained production since but without a repeat as far as popularity goes.

His unit, which also includes Al McDonald, bass, and Clarence Hall, piano, is flexible enough to keep the beat going without a full-time drummer. When Hunt plays piano, Hall takes up the snare drum brushes or the vibie sticks. When Ventura plays sax or clarinet, Hunt often takes over on the drum.

Vocals, though adequately handled by Hunt, Hall, or McDonald, are none too common—perhaps a result of working opposite the King Cole trio at the Note. Hunt sings most of the vocals, pleasantly, and like his introductory announcements, without fuss or the

versity jazz concert for which a trio had been hired. Others just showed up to jam. This time it sounded much better, though the 41 paid admissions were just as frightened as the high school parents had been.

Trio, the official demonstrators of bop, were Jimmy Mack, tenor; Bob Ellison, bass, and Bob Skarda, piano (he usually plays trumpet with Jay Burkhardt's band). Drummers at Loyola were Duffy and Mickey Simonetta, who played vibes at the Austin affair. Gene Esposito was on trumpet; Ronnie Kolber, alto, and Chuck Cochios, trombone, at Loyola. Austin boys included Lester Perry, tenor; Bobby Sutherland, trumpet; Lennie Druss, alto, and Claude Alton, piano.

Apparently this goes on all around town, all the time!

forced humor that has tripped up so many other leaders.

Bassist McDonald, when we caught the unit, sang *That's My Desire* with some of the expected Laine inflections but enough originality to keep the listener interested—again, a nice distinction neatly made.

Hunt has been around for quite some time, and, with the exception of Ventura, his men have been with him about five years. The group, as far as we can tell, lacks the color and push which have made less musical combos well-known. But there is a certain charm to a workmanlike and unassuming attitude, and that they have.

—pat

Dizzy Postpones

New York—Dizzy Gillespie, originally set to return to the Royal Roost March 31, has postponed it until June.

Two For Price Of
One On New Label

Chicago—Universal recordings is now issuing all records under the Double Feature label, with two full standard-length recordings on each 10-inch side. A "quality control" recording process permits about five minutes of music on each side, with an eighth-of-an-inch band separating the two tunes.

Records will retail at 79 cents and will not require a special phonograph attachment. Primary purpose is to double size of juke box choices.

First release is Orrin Tucker's *Powder Your Face with Sunshine* and *Lavender Blue* coupled with *Sweet Little You* and *88 in the Boots*.

Scat Davis' *Pussy Cat Song* and *Down by the Station* with *Johnny, Get Your Girl* and *A Frog Went a Walkin'* is another early release, as is the Les Monti's Tu-Tones disc of *Oh, You Million Dollar Doll* and *Strangers with Liebestraum* and *You Kiss Me Too Much*. Last, written by Chicago disc jockey Eddie Hubbard, also has a Hubbard vocal.

New musical director Lew Douglas, formerly with Mercury, is reported looking for a new "race" group to add to the Double Feature roster.

JATP Sets Date
For Cincinnati

Pittsburgh—Following an appearance at the Syria Mosque here March 4, the *Jazz at the Philharmonic* concert troupe was scheduled for the Taft theater, Cincinnati, 5th; Music hall, Cleveland, 6th; Pabst theater, Milwaukee, 11th; KRNT theater, Des Moines, 12th; Kiel auditorium, St. Louis, 13th; high school auditorium, Salt Lake City, 15th; Civic auditorium, San Francisco, 17th, and the Auditorium theater, Oakland, 20th.

On the way back east, they will play the Municipal auditorium, Denver, March 23; Civic Opera House, Chicago, 25th; Mosque, Newark, N. J., 26th; Washington, D.C., 27th, and a final date at the Academy of Music in Brooklyn on March 30.

GRETSCH BROADCASTERS® ...

"Finest Drums
I Ever Owned"

... JIMMY PRATT



• For years the top-flight drummers have chosen Gretsch Broadcasters. Here are just a few features: • Fully Adjustable "All-Height" Cymbal Holders • Guaranteed Perfect Round Shell • Incomparable Broadcaster Tone • Separate Tensioning Throughout. See them at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories).

The FRED. GRETSCH MFG. CO.

60 Broadway, Brooklyn 11, N. Y. • 278 So. Wabash Ave., Chicago 4, Ill.

Of
label

is now
Double
standard-
inch side.
g. procen
music on
f-an-inch

ents and
onograph
s to dou-

er's Pow-
and Lau-
et Little
ong and
enny, Get
a Walkin'
the Lee
You Mil-
ers with
Me Too
ago disc
as a Hub-

Douglas,
reported
up to add

e

an ap-
que here
Philhar-
cheduled
incinnati,
nd, 6th;
e, 11th;
es, 12th;
is, 13th;
alt Lake
um, San
Auditor-
ch.
they will
ditorium,
e Opera
Mosque,
shington,
te at the
oklyn on

the on
ec-
his
ave
the
...
rn,
nd

sch
ble
ind
ing
day
ay
s).

IL

nder the at
bruary 25.
ne. Member

Changes Made In CBS TV Jazz Shot

New York—On the CBS jazz television show, *Adventures in Jazz*, a few changes were made after the first two broadcasts. The show was shifted from Saturday to Friday nights, with Will Bradley taking over the conducting spot from Howard Smith.

Bill Williams did the emcee work in place of his brother WOV disc jockey, Fred Robbins. Both Smith and Robbins had other commitments for the Friday night time.

Bobby Byrne quit the road and settled down for a fling at television as a regular feature on the WJZ-TV Thursday night series, *Club Seven*.

NBC brought the Three Flames to the video screens as its top daytime attraction.

—jer

Jam At Agency-Aided Bashes In Spokane



Spokane, Wash.—The only regularly scheduled jam session within 300 miles, this Tuesday night affair at the Sons of Italy club is the promotion of the new Staff booking agency in Spokane. Aaron Shearer's quintet is the five-night-a-week attraction at the spot. Obviously, this is a Tuesday photo.

**STRICTLY
AD LIB**

by THE SQUARE

Earle Spencer landed four ex-Kentonites for his band, Buddy Childers, trumpet; Laurindo Almeida, guitar; Harry Forbes, trombone, and Art Pepper, alto. Billy Kent, another of Stan's trumpets, joined the Eddy Rogers ork in Las Vegas. Claude Thornhill switched from Columbia to Victor and signed with Willard Alexander for bookings. Phil Brown still managing.

The Peter Pottery (Beryl Davis) will be welcoming the stork next summer. Vince Dailey, brother and assistant to Frank, had a heart attack and will be out of action for two months. NBC now sanctions the use of transcriptions, formerly barred.

Mack McCormick of KXYZ in Houston, Texas, is compiling a complete discography of Harry James platters, including trances, but can't find the matrix number for one of the Horn's rarer items, a Varsity titled *Out of Mood*. Anybody got it? Benny Goodman has been signed for three solid months of theater appearances. Moe Gale and the Ink Spots have signed for another three years.

Virginia de Luce, the thrush, is production assistant for a forthcoming Broadway revue which will utilize bop and progressive jazz in the presentation of its pit orchestra. Shedd McWilliams, personal manager for Sonny Dunham, formed his own studio band to cut sides for Spotlight records. Eugenie Baird has the femme vocal spot on the Saturday CBS Sing It Again.

Hot Lips Page takes his combo on a road tour this month. Maury Deutch, the arranger, has an honorary degree from the Musical Arts Conservatory at Amarillo, Texas. Art Rawley, former agent, tends bar in his own club in Oakland, Calif., with four phones in operation at one end of the mahogany for his booking operations, which now are a "side-line."

Bob Clayton, a Boston disc jockey, plugged an advance copy of Ray Noble's *Lady of Spain*, waxed originally in 1935 with a vocal chorus dubbed in last year, into a 15,000 sale within a month. Victor will release it nationally now. Capitol Songs, subsidiary of the record firm, is sewing up the bop field by signing Tadd Dameron, Dave Lambert, Babs Gonzales, and Miles Davis. Five musicians copped prizes in the recent amateur camera contest conducted by Popular Photography.



DOWN BEAT'S Latest Scoop!

Down Beat has made a special arrangement with the American Income Assurance Company of Chicago, Illinois for each of its subscribers to have a **PERSONAL ACCIDENT INSURANCE POLICY!**

Yes, with every new subscription or renewal of an old subscription, Down Beat readers will receive this policy **FREE OF CHARGE!** Read the benefits listed below.

AN ALL-COVERAGE LIMITED PERSONAL ACCIDENT INSURANCE POLICY PROTECTING YOU

While traveling, working or playing.
For Loss of Life, Limb, Sight, Time.

Coverage wherever you are—whatever you are doing.

NO MEDICAL EXAMINATION REQUIRED HERE ARE THE BENEFITS!—

1. Steam Railroad, Diesel Railroad, Steamship, Airplane: Loss of Life, Limbs, Sight—\$5,000.00. Monthly Indemnity for Loss of Time for 6 months, at \$50.00 per month.
2. Interurban, Street Car, Elevated, Subway, Taxicab, Motor Bus: Loss of Life, Limbs, Sight—\$1,500.00. Monthly Indemnity for Loss of Time for 4 months, at \$30.00 per month.
3. Automobile, Pedestrian & Other specified Accidents: Loss of Life, Limbs, Sight—\$500.00. Monthly Indemnity for Loss of Time for 3 months, at \$10.00 per month.
4. Unspecified Accidents: Loss of Life, Limbs, Sight—\$150.00. Monthly Indemnity for Loss of Time for 2 months, at \$10.00 per month.
5. Hospital Benefits: Increase of 50% in any of the monthly indemnities, if you are confined to a hospital (Limit—40 days).

THE DOWN BEAT ACCIDENT-POLICY PROVIDES ALL THIS NECESSARY PROTECTION WITH EACH NEW SUBSCRIPTION OR RENEWAL.

APPLICATION FOR DOWN BEAT'S INSURANCE POLICY

- ☐ Enclosed is \$5.00. I wish to subscribe to DOWN BEAT for one year and receive the Personal Accident Insurance Policy described above.
- ☐ I am now a subscriber to DOWN BEAT and wish to continue my subscription for an additional year and receive a Personal Accident Insurance Policy as described.

(To qualify for policy—remittance must accompany application)

Full Name		
Last	First	Middle
Address		City
		State
Occupation		Date of Birth
Are you Blind or Deaf?		Are you Crippled?
Full Name of Beneficiary		Relationship to Insured
Form 171 DB 3-11-49		
Applicant's Full Signature (Please Print or Write Name and Address Plainly)		



Note: Your subscription entitles you to a personal accident insurance policy **FREE OF CHARGE!** If you want additional applications for friends or members of your family, please advise us.

ONE YEAR SUBSCRIPTION (26 issues).....\$5.00

This offer good in the United States, possessions, and Canada only, and pertains to subscriptions mailed direct to Down Beat only.

This policy protects YOU only... and excludes "injuries arising out of, and during the course of, employment as a railroad employee, miner, electric lineman, structural iron worker, paid or volunteer fireman, or law enforcement officer." This policy issued to persons up to age 70.

'Musical Depreciation' Booked To March 16

New York — Spike Jones has been booked through March 16 on his current tour with his *Musical Depreciation Revue*, with tentative plans set for him to take a vacation here during Holy week.

The tour takes Jones to Macon, Ga., February 23; Augusta, 24th; Charleston, S.C., 25th; Columbia, 26th; Charlotte, N.C., 27th; Nashville, Tenn., 28th; Knoxville, March 1; Winston-Salem, N.C., 2nd; Raleigh, 3rd; Danville, Va., 4th; Richmond, 5th and 6th; Norfolk, 7th; Baltimore, Md., 8th; Philadelphia, Pa., 9th; Lancaster, 10th; Harrisburg, 11th; Washington, D.C., 12th and 13th; Allentown, Pa., 14th; Reading, 15th; Mahanoy City, 16th.

J. Lee Anderson's new feature, *Panorama of Jazz*, starts in the March 25 issue!

Devils And Descants

(Ed. Note: The Beat has felt for some time that musicians and listeners alike need as broad a commentary as possible on music as a general field, rather than on just the paths trod by Kentons, Condons, Armstrongs, and Gillespies. Realizing that contributor Mike Levin will arouse readers' temperatures as well as their interest in music as a whole, this Beat begins this feature, which will concern itself primarily with records, thus serving as a discursive complement to Tom Herrick's able wax reviews.)

New York—You will note the title to this piece. Vague, confusing, and obscure. That's exactly why it's a fine title for this feature. We learned a lesson 14 years ago when some editor conned us into calling a music column *Swing*. Everytime we wrote about someone, the president of his fan club would write in and say, "Thou illiterate son of a non-Rotarian camel; knowest thou not that Francis (Muggsy) Spanier is a great jazz musician and should not be considered in that column of trash you have titled *Swing*?"

All right—devils you know about. Each of us has his own version, ranging from a swaggering Mephistopheles, complete in Homburg and Inverness cape, to Guy Lombardo. Then again a descantist can be a tenor toddling around with a melody on a plain song, or variations on a theme, or even somebody discoursing on a subject.

In short, the title means almost anything we want it to, and so makes two of music-dom's most horrible conditions brutally clear: someone always is willing to give you an argument on almost anything, and no two persons ever seem to use the same word to mean the same thing.

Our essential business here then is to un muddy the water, to try to arrive at some reasonably clear ideas of what basic concepts pervade music, not just any specific school, and what general usefulness these ideas may have.

The acrimony will be profuse, the battles bloody, we trust. The only quarter asked is that you remember we are ostensibly in search of some acceptable relative truths, not to prove that Lennie Tristano is the most cataclysmic thing since Ted Lewis.

Music that may be unfamiliar to you will be mentioned frequently, always with its record reference. As much as possible, these paragraphs will be built around current classical and jazz recordings, to make it easier for you to cut your friends' verbal throats.

There even may be occasional impolite references to other writers in the field. It is our humble opinion that the musty obfuscations served up by such distinguished gentlemen as Olin Downes benefit almost no one. At least, we shall attempt to be wrong in fewer syllables.

Above all, we regard this as a fighting forum to make it clear that every branch of music has much to learn from every other branch as have all musicians from each other.

Which, for no particular reason, brings us to Darius Milhaud. Most readers have heard music of this Frenchman who lived in California during the war. If nothing else they have heard Gershwin's *Rhapsody in Blue* (Victor DM 517), which has some suspicious resemblances to Milhaud's *Creation of the World* (Columbia MX 18), first performed in 1923, a year before the famed Paul Whiteman New York symphonic jazz concert.

Or if you have heard some of the grinding, chromatic passages utilized by Stan Kenton's band, you are bumping into Milhaud's influence since arranger Pete Rugolo studied with him (Capitol CC 113).

One of the tastiest of his short works is brightly titled *The Ox on the Roof* (Columbia LP 2032). Written in 1919 to go with a Charlie Chaplin movie, it's a curious combination of Brazilian

Mary Wood Three Winning Midwest Attention



Milwaukee—In one of their first middlewest engagements, at Jimmy Fazio's Towne room here, the Mary Wood trio so fascinated the members of the Chicago disc jockey stage show appearing at the Riverside theater that the jock troupe alternated between the Towne and the theater. Mary is featured on vocals, violin, and bass. She was formerly on the staff of KDKA, Pittsburgh. Fred Parreiss plays organ and piano, and before joining WCAU in

Philadelphia he was pianist-arranger with such bands as Horace Heidt and Buddy Rogers. Mary and Fred met while both were with Rogers, later married. Tony Mellis of Philadelphia plays guitar and violin in the trio. Top photo shows group at work; table shot is of singer Mel Torme, Mary, and disc jockey Dave Garroway; closeup view of the leader is at lower right. Photos by Allan Paro.

themes played by the violins, and a series of rag-timey melodies assigned to solo trumpet.

Half the time the music sounds like all the awful French bands which tried to play jazz in Paris. At other times, despite its 30-year-old date, it has pretty use of Brazilian music and wry humor from the jazz influences. A year after its first performance, playwright Jean Cocteau wrote a fantastic libretto for it as a pantomime, involving headless policemen, paper-haired ladies, and other trivia found in Parisian night clubs.

We list all this so you can try an admirable experiment. Get the record, let your favorite girl read the libretto, then listen to the music and indicate to you just what part of the story each section of the music tells.

Then tell her the music was written long before the story, was completely Brazilian in basic content, and, therefore, couldn't possibly "tell" a story of Paris sporting-life. That is, if you are in the market to change girl friends.

—mix

Haughton Band Set For Concerts

Wichita—Dick Haughton, the University of Wichita band leader-student, is rehearsing his band for a series of progressive music concerts to be given at various Kansas colleges and cities soon.

Talk of Haughton's proposed concert tour, which wasn't envisioned last summer when the group got together to "play some big band numbers," has made its way around the state. A concert was played at Kansas State college at Manhattan on January 31, with other cities, including Wichita, set for later.

Center of the first concert will be such numbers as *Artistry in Percussion*, *Theme to the West*, *Artistry in Bolero*, *Trumpet Rhapsody*, *Harlem Nocturne*, and *Come Back to Sorrento*. A fling at a few minutes of an unrehearsed jam number also will be scheduled.

Skippy Anderson has opened at the Blue Moon after playing such spots as Chicago's Aragon and Trianon.

—B. Lang

Down Beat covers the music news from coast to coast.

Doc's Bash Draws; Showboat Closes

Milwaukee—Dedicated to the preservation and promotion of traditional American music, the Dixieland Jazz Club of America, newly organized, is well on its way with 125 members to date.

A Doc Evans concert, held at the Athenaeum February 14, drew an enthusiastic crowd. This was the organization's first venture in concert promotion. The gate receipts and membership dues will be used for advertising, future concerts, and a quarterly which will be issued soon to keep members informed on musical events.

Open to All

To clarify the title, vice president Bob Thompson says emphatically that although the Dixieland Jazz Club of America leans heavily toward the old school, bopists are equally welcome. He says, "It's all jazz; united we stand, divided we fall."

There are conflicting stories as to why the Showboat, local jazz nitery, folded. General Artists corporation had this one:

GAC canceled all bookings when the spot failed to pay Buddy Rich's band for a 12-day run at \$2,350 a week. Buddy closed January 30, collecting \$50 of the total owed. Woody Herman was to follow.

Part owner Vince Maniaci denied the story and told the *Beat* the Herman deal fell through because "things were not ready."

(Stopping over in Chicago on his way east, Rich was noncommittal on the subject.)

No Nellie

Maniaci added that Nellie Lutchner would not appear at the Showboat as scheduled and that no future bookings were lined up.

The Stage Door, pioneer in jazz entertainment here, has changed hands. New operator is Bill Sloane, who says he will continue to advocate a jazz policy as long as it pays off. The Seat Davis combo returned January 30 for an indefinite engagement.

—Shirley Klarner

Watch for Panorama of Jazz!

Capitol Tosses Out Furtwaengler Wax

Hollywood—Capitol records, preparing to begin releasing in March its catalog of classics acquired in Germany from Telefunken, has announced that all Wilhelm Furtwaengler masters would be dumped from the catalog as well as stuff made by other known Nazis.

Capitol also dropped some of the records of pianist Walter Gieseking, who returned to Europe before a scheduled Carnegie concert in New York and countrywide tour.

In the pop music field, Capitol released other information that had a shocking effect on the business. The firm instituted a new policy of backing all hit records with public domain material, thus cutting publisher royalties for the many tunes that ride to big money underpinned to a hit.

Plan will call for a switch to public domain tunes or ones pubbed by Cap subsidiary publishing companies on the B side of a platter once the A side is figured to become a big money winner.

Don't miss *Panorama of Jazz*, our exciting new feature by J. Lee Anderson, starting March 25!

Subscribe to
DOWN BEAT
and
become eligible
at no extra cost
for
the All-Coverage
Accident Insurance
Policy
SEE PAGE 5

MUSICIAN'S HEADQUARTERS
IN NEW YORK IS

MIX

BECAUSE — we're authorized agents for

SELMER

Lucien Price

EPHONIE

Selmer Signet

SLINGERLAND

WFL

LUDWIG & LUDWIG

Repair work by specialists

PHIL SAPIENZA (Woodwinds)

JACK WOLF (Percussion)

Kelly Goodman's MUSICAL INSTRUMENT EXCHANGE, INC.

112 West 48th Street

New York 19, N. Y.

Circle 5-6766

**85% OF THE
WORLD'S GREAT
CLARINETISTS PLAY**

Buffet

'The Sweetest Clarinet Ever Made!'

...at your dealer's... or write to...

Carl Fischer Musical Instrument Co., Inc.

Cooper Sq., N.Y. 3, N.Y.

1600 Division Ave. S., Grand Rapids 16, Mich.

'Round, 'Round We Go On RPMs

New York—The lifting of the record ban is expected to have an encouraging effect on the public, as far as disc sales go. But if the manufacturers continue getting involved in various turntable speeds, it may be that, in trying to keep things straight, Joe Public will flip his lid unless he's an Einstein or master of higher mathematics.

The latest wrinkle in the speed way is the move by RCA Victor to bring out a turntable and disc that will spin at 45 RPM.

Presses Columbia

This is just to give Columbia and its new 33 1/3 RPM discs a little run for somebody's money. Of course, most persons still have their archaic 78 RPM machines and libraries and probably will stick with them until a handy museum makes a reasonable offer.

The well-equipped record collector of the future will have to furnish his living room or den with at least three machines. A single machine with various speeds will be inadequate since the manufacturers are getting an added kick out of confusing the issue.

Not only will platters be made to play at various speeds, but the center holes also will be of varying sizes.

In addition to all this, Columbia

comes out with the announcement that it will issue a new size record. As against the regular 10 and 12-inch platters used at home today, Columbia now has a new seven-inch long playing record.

Ads Tell About It

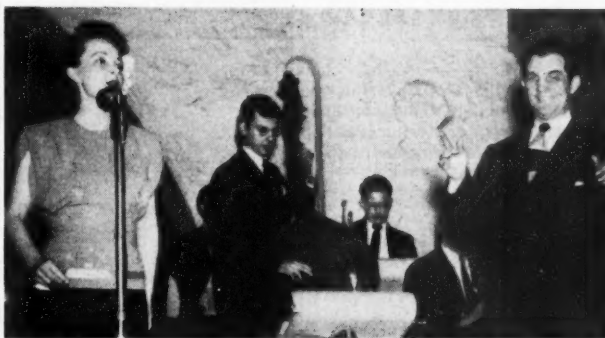
A heavy advertising campaign acquainted the public with the fact that the LP records would play 45 minutes of continuous music. Evidently the seven-inch platters are for those who don't like music well enough to listen to it for 45 continuous minutes.

The Victor (45 RPM) discs will use only the outside inch of the wax. Since wear and tear is greater on the inner circles, this seems like a good break for the consumer.

Now Capitol says it will come out this spring with a new 45 RPM record. Decca has announced nothing, but there are several RPMs open—say, a nice 150—RPM.

—jag

Walter On His Own After 25 Years



Cincinnati—Walter Cummins made his debut with his new band at Castle Farm club on Christmas night, when this photo was taken. Band, patterned after brother Bernie's unit, has three sax, four brass, four rhythm. Vocals are by Walter and his wife, Jeanne Bennett, who formerly sang with Bernie Cummins' band. Walter was with Bernie as guitarist and singer for 25 years.

Three Spots In Detroit Opened

Detroit—In spite of a drop in business felt in most clubs, three new operations bowed in. The Falcon, a hopeful eastside club, is doing fair business. The Coronets, accordion combo, opened, and Pee Wee Hunt came in for a week following, did such good business he was held over a second week.

The Tropical Show bar in the Bowl-O-Drome is making a bid to become a house of jazz. Owner Lou Jacobs features jazz artists every Monday night. Clarinetist Bill Stegmeyer played opening night as well as Frank Rossolina, ex-Krupa trombonist, and Dave, another one of the Heard family, on drums.

Art Mardigan's All-Stars, which include Red Ray on alto and tenor; Johnny Cuiffini, bass; young Tommy Flanagan, piano, and Mardigan, drums, have been featured also. Tuesday is jam session nite.

Jazz in Detroit made its debut at the Alvin theater, a westside movie house. Bernie Besman, president of Sensation records, is presenting a series of eight jazz shows every weekend.

Uninhibited Bop

As for the talent, Candy Johnson's brand of uninhibited bop opened the place with Stegmeyer as soloist. Candy is easily the clown prince of bop hereabouts, although nothing too great comes out musically.

Todd Rhodes and his band played another show. The front line consisted of tenor, alto, baritone, and trumpet.

The Red Ray combo played a brand of precise, exciting jazz entirely pleasing to the ear. Red, with a Parkerish alto, is a veteran of the Rodd Raffell band which later was taken over by Charlie Spivak. Tommy Flanagan's earnest piano and the intelligent background of Cuiffini's bass were accented by the tasty drums of Art Mardigan.

Willie Anderson's trio stepped into the Wyoming Show bar spot vacated by Bobbie Stevenson as he took his crew east for a Syracuse hotel engagement. Guitarist Bob Mitchell did not go with Stevenson but stayed on at his WXYZ post. He was replaced by Johnny Kish, of the Bob Ruth band.

George Kohler, ex-Venuti, went in as house piano man at the Town Pump. Kohler's bright solo work is a welcome change from the usual cocktail-hotel style piano.

In for Winter

Russ Widmer's unit is holed up for the winter in Lansing's Sepe-Hunt room. Widmer's fiddle provides listenable music. Jimmy Montgomery does the vocals. Keith Gale's piano and Ernie Weeks' drums round out the group.

The Dixieland unit of Frank Gillis is scheduled to play a jazz concert across the river at Windsor, Ontario. The Assumption college music appreciation group is sponsoring the affair.

Photographers ball at the Book Cadillac on February 18 combines Henry Busse's band and Owen Moran's local rumba group. The Club 509, one of the busiest downtown spots, cut out floor shows and gave notice to the five-piece Al DeVito band. Charlotte Ross, pianist-entertainer, took over and has been playing to slim crowds.

—Ruth Gillis

Buddy Johnson Ork In Texas, Louisiana

Galveston, Texas—Following a one-nite stand at the Auditorium here, February 23, Buddy Johnson and his orchestra move to Corpus Christi, 24th; Port Arthur, 25th, 26th; Lake Charles, La., 28th; Waco, Texas, March 1; Houston, 2nd; Tyler, 3rd, and Shreveport, La., 4th.

Albee Dates Set

Cincinnati—Dates set for the Albee theater are Frances Langford and Jon Hall, March 10 for one week; Mills Brothers, 17th; Louis Prima, April 7, and Guy Lombardo, May 19.

What's my name?*



My fame has spread far and wide among musicians who recognize quality... who cherish an instrument with full, rich tone... and who value consistent top performance. I am the symbol of a line of unexcelled fretted instruments, representative of the finest workmanship and materials. If these clues are not sufficient, write this publication to find out more about me.

*To Dealers: This highly valued franchised line may be available in your city. Write this publication for details.

HOLLYWOOD TELE-SCOPE

Music Forgotten As TV Academy Issues Awards

By HAL HOLLY

Hollywood—The Academy of Television Arts and Sciences, video's equivalent of the movie industry's self-praising department, treated itself to its first annual banquet here recently and passed out its achievement awards for 1948 without giving so much as a nod of approval to anyone for the planning or playing of music.

The Emmies, counterparts of film's Oscars, went to:

Charles Mesak of KTSN for technical advancements.

Shirley Dinsdale, *Judy Splinters*, as "television's outstanding personality of 1948." Miss Dinsdale's popular puppet show, on which she occasionally used a pianist, was on KTLA, is now on KBNH.

Marshall Grant-Realm Productions for the best film (*The Necklace*) produced for television. A straight dramatic short, it was underscored with public domain music dubbed from phonograph records.

Pantomime Quiz as "television's most popular program." No music.

Mal Boyd, one of the organizers and leading spokesmen for the Television Academy, was asked why music had not been mentioned.

"This time, our first, we were concerned with what we felt were certain basic factors," he said. "However, I personally feel that music has been and will be increasingly important in the development of television. We should have an award for musical achievement and I'm going to take up the matter at our next meeting."

Hollywood Teletopics

Buddy Rogers, who quit the movie business in which he was a top ranking name in the early 1930s, to have a lot of fun as a band leader, headlines a new show scheduled for KLAC-TV starting February 22.

Producers said they hoped to get Joe Venuti and trio with which he currently is appearing at a Hollywood nitery to back Buddy, who, in his band fronting days played away right lustily at trombone, trumpet, and piano.

Joy Protas, 20-year-old soprano, carried off the grand prize, a \$750 Packard-Bell combination, at the close of KFI-TV's *Television Talent Test*, but for this scribbler the best thing uncovered on the series was the six-piece combo, headed by tenor man Dave Harris, which played the show.

With Harris were Sammy Weiss, drums; George Greely, piano; Maury Harris, trumpet; Matty Matlock, clarinet, and Fred Whiting, bass. Abbott-Kimball agency hopes to sell the show, including the Harris combo, to a new sponsor.

Although word from Petrillo lifting the ban on telefilm recording was still "expected any day" at this typing, Joe Bonica, prominent newsreeler who also is turning out telefilm, headed for Mexico with aim of soundtracking instrumental backing there to which vocals can be dubbed here.

Telefilm producers actually are more interested in settlement of legal details which will make ASCAP music catalogue available to them than they are in clearance from the AFM.

Betsy Mills, whose popularity with teletuners has been noted here several times, has been signed to an exclusive contract by KTLA, where she immediately drew a choice regular Sunday evening spot.

Spade Gets Backing

Spade Cooley, whose rustic rhythm review from Santa Monica ballroom is one of video's top west coast shows in popularity, has snagged a sponsor—Hoffman Radio corporation, but the bankrolled telecast will emanate from a different high school auditorium every Monday night.

Beryl Davis, first guest singer on new KBNH show, *Designed for Women*, did a neat job of silently synchronizing to one of her own records.



(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1038 W. 45th street, Los Angeles, 44.)

Hollywood—A few notes on the Louis Jordan starrer, *Look Out, Sister*, which we mentioned in a previous column but hadn't seen at the time:

This one finds Jordan (in a dream) in the role of musical cowboy which fortunately is more of a satire on musical westerns than anything else and doesn't let him get too far away from his saxophone.

No Rustic Rhythm

Jordan never gets out of character musically, though he does one square dance ditty that is a mild burlesque. Other than that the dozen or so songs (*Caledonia*, etc.) are all Jordan, the Jordan band, and strictly in the Jordan manner, even to the underscoring (it's probably the first feature picture ever made in Hollywood in which the entire scoring job was done by a seven-piece band).

The bandsmen seen and heard in *Look Out, Sister* with Jordan (with the exception of a short sequence at the beginning made with a different band and taken from Jordan's first picture) are Aaron Izenhall, trumpet; Paul Quinchette, tenor; Bill Doggett, piano; Billy Hadnott, bass; Chris Columbus, drums, and James Jackson, guitar.

Knowing something of the problems producer Adams faces in making all-Negro pictures on a budget limited by a very small market (compared with that in which the usual movie can be sold) we won't bother to point out obvious defects in *Look Out, Sister*.

We'd rather give him a hand for a worthy enterprise, hoping he keeps at it and knowing that his pictures will get better.

Sound Track Siftings

We've had several inquiries about the "native drum" effects that highlight the underscoring of *The Siren of Atlantis*. The drumming was recorded by Thurston Knudson, authority on primitive rhythmic forms and a member of the faculty at University of Southern California. . . . Movie tops are working hard on their big name stars to persuade them to make personal appearance tours at movie houses. We're told many of them are actually "afraid" of live audiences, but one who is anxious to do it is 20th-Fox's Dan Dailey who, if present plans go through, will front a dance band organized and directed by Dailey's rehearsal pianist and accompanist, Johnny Scott.

Ted Cain, formerly music co-ordinator for the Society of Independent Motion Picture Producers, has set up a new firm here in association with Walter Schumann to handle scoring assignments for indie producers. Only the major studios maintain permanent music staffs, and most of these were cut to the bone in the "economy wave" so the independent movie field is now a not-so-happy hunting ground for free-lance musicians, composers, and arrangers.

Yours Music Suit

Unfaithfully Yours, the symphony movie for which we hailed (*Down Beat*, January 28) for best use of music since advent of sound pictures, is the object of a \$150,

KC Stirring, With Keith's Help



Kansas City—Looks like the town's opening up again, and one indication is the Jimmie Keith Sextette, of which only the substance of tenorist Keith is shown above. Unit has Maurice Wheeler, alto; Orville Minor, trumpet; Bob Wilson, piano; Jack Johnson, bass; Ed Phillips, drums, and singers Evelyn Twyne and Eddie Dillard. Play everything from pop to blues, and a danceable swing with a beat that's contagious.

Lynn Dixie Revives 100%

Lynn, Mass.—Since first reported last year, the Dixie sessions at Pelletier's here, formerly the Alibi club, have been packing in 100 per cent attendance every Sunday afternoon and sometimes turning away late customers. In two sessions held the last part of 1948 and the first part of this year, clarinetist Edmond Hall was featured. This seemed to set the pace for packed houses.

There are two groups featured at Pelletier's. One, the Vinal Rhythm Kings, organized by the late Charlie Vinal, with Paul Watson, trumpet and acting leader; Howie Gadoys, clarinet; Bob Gay, trombone; E. Schwartz, piano; John Field, bass, and Charlie Hegarty, drums.

The relief crew has George Poor, trumpet, leader; Arthur Karle, tenor; Joe Battaglia, piano; John Harbo, bass; Tony Hannan, drums, and Bill Learoyd, guitar.

Hoping to draw more dancers to his Now and Then ballroom, op George Larkin has started giving away silver dollars every half hour on Saturday nights. Spots uses territorial bands, Pete Chase's ork being the most popular. Joe Mack's old-time unit plays Friday nights with great success.

In Beverly, a popular trio plays at the Seaview inn. Boys are Harry Marshall, drummer from Lynn; Eddie Charles, pianist from Beverly, and Al Sherry, sax man from Peabody.

Another Beverly spot to use entertainment over the weekend is the Melody room of the Spic and Span cafe. Room features the Al Davis trio.

Primo's lounge has Tony Ranieri with his accordion, plus Jean

Carr at the piano. . . . Lynn grille still has the Johnny Lee ork for the three-night weekend.

—Henry M. Cole

Sacramento Biz Shows Increase

Sacramento, Calif.—Business has been picking up in this area lately, with more combos and full bands finding steady work.

The Five Spaces at the Clayton club are doing nice business. Unit is one of finest to play this city in some time, doing a complete floor show, playing some fine Dixieland jazz on occasion, and featuring excellent vocals by the whole group.

The Art Bras trio is on the stand nightly except Tuesday at the Club Charles, with the Bill Vogel trio subbing then. . . . Paul Rodriguez and his piano at Buddy Baer's theater-restaurant. . . . Singer Marilyn King in at the Alibi with Helen Tvede's piano stylings. . . . Al Dary at the Red Hen.

Forrest Cattle's trio at Rodney's. . . . Pepe Delgado is taking a vacation, and pianist Jim Ooley is in as a single at Tiny's. . . . Dick Dildine's orchestra at the El Rancho, with George Arnold's *Carnival on Ice* playing to capacity houses.

Doris Dale, former Boyd Raeburn chimp, doing the vocals with the Frank McMinn trio at the Capitol inn. . . . Ernie Williams' band still at the Mo Mo club, featuring Harrel Wiley's tenor, still unequalled in these parts. . . . Jess Morales, local Latin band leader, just grabbed a sponsor for a half-hour weekly air shot on KROY. . . . Bill Rase, local singer, made his first recording on Mars label. Backing is by combo headed by Bob Mosley.

—Orlin Hammit

Don't miss *Panorama of Jazz*, our exciting new feature by J. Lee Anderson, starting March 25!

VIBRATOR

(Reg. U.S. Pat. Off.)

REEDS

for Saxophone and Clarinet

10 DIFFERENT STRENGTHS . . .
from No. 1 Soft to No. 5 1/2 Hard

IMPORTED from France again . . .
and better than ever. For that distinguished brilliancy of tone, use VIBRATORS, the reeds with the grooves.

ASK YOUR DEALER!

H. CHIRON CO., INC., 1650 Broadway, New York, N. Y.

YORK

THE NEW IMPROVED
PERFECT VALVE ACTION EVER MADE...

UNEXCELLED
RESPONSIVENESS
TONE QUALITY
RESONANCE
INTONATION

STREAMLINED DESIGN
SCINTILLATING FINISH

Feather-Touch
CORNETS and TRUMPETS

The First Truly New Principle In Years!

NOW AVAILABLE AT YOUR YORK DEALER...or write direct to
YORK BAND INSTRUMENT COMPANY

**Subscribe to
DOWN BEAT
and
become eligible
at no extra cost
for
the All-Coverage
Accident Insurance
Policy
SEE PAGE 5**

Biz
se

ness has
a lately,
ll bands

Clayton
ss. Unit
city in
ete floor
ixieland
ring ex-
e group.
he stand
the Club
ogel trio
odrigues
ner's the-
er Mari-
th Helen
Al Dary

at Rod-
is taking
in Ooley
... Dick
El Ran-
Carnival
y houses
oyd Rae-
cals with
the Cap-
s' band
featuring
still un-
... Jess
d leader,
or a half-
ROY...
made his
del. Back-
by Bob
Hammit

of Jazz,
by J. Lee
26!

Y.

NEED

much
MPETS

!

rect to

Y

Four Deals Unit Set To Move Out

Mesa, Ariz.—The Four Deals, after 16 weeks at the Baseline tavern as the best combo in the area, plans to pull out in March. Guitar man Lloyd Ellis repeatedly comes up with new and sparkling arrangements to keep the group the tops.

On the stand at the newly reopened Corinthian room in the Adams hotel is Bernie Alper's band, playing mostly pop tunes, but indulging in a rather impressive and unique brand of jazz at times.

Outstanding are Seth Storm, piano, and Ralph Conner, bass. Henry Alper, brother of leader Ralph, plays a jazz violin mindful of Joe Venuti's.

Charlie Aaron vocalizing at the Sundown club has a terrific following. Singer is backed by Sandy Sandifer's band, which has saxes—Ford Martin, J. B. McTaggart, and Harold Nelson; piano—Gordon Gailey; drums—Leon Russell; bass—E. L. Davis; Betsy Jones—vocals, and Sandifer, trumpet.

—Jackie Stewart

Uh Huh—We Know The Score



New York—Actor Dick Powell, on the left, swapping alleged high notes with band leader Dick Jurgens, on the right. Winner of this cutting contest was lad in the center in the top row of Jurgens' band.

Skitch Saxes Change

New York—Steve Madrick, lead alto sax, left the Skitch Henderson band, George Furman moving over

from the third chair to replace him. Tony Farina came in on baritone and alto, with Harry Davis taking the tenor spot.

ON THE SUNSET VINE

Laine Passes Test; Back On Coast Better'n Ever

By EDDIE RONAN

Hollywood—Frankie Laine can't seem to make a mistake out here. Laine began his climb here in the summer of 1947 and has been a big draw ever since. He was working at the now-shuttered Morocco and had the tradespeople talking. The big guy seemed to be everybody's find. But his eastern tour was his proving grounds.

Since his return from the tour last year, he has piled nothing but successes. First, was his opening at the Coconut Grove of the Ambassador when he threw the carriage trade into as big a spin as the bobby soxers.

His latest smash success was an affair thrown for him at the Palladium ballroom with a tieup testimonial through Mercury records and some of its other artists.

The mob fractured all existing Pally records (including wartime) when 7,662 paid admissions crushed through the turnstiles to hear Frankie.

The gross was more than \$9,500, out of which came the cost of other artists — Ike Carpenter's band, Trenier Twins, Steve Gibson's Red Caps, others—ballroom rental, incidentals, leaving more than \$7,000 to be split among Laine, his managers, and promoters. That ain't hay.

\$2,000 a Night

On other one-niters along the coast, Laine has been pocketing himself an average of \$2,000 a night in percentages.

Down Beat never judges an artist on his net profits, but it is heartwarming to see a guy—a guy who has been found artistically sound by the Beat—make it big. His Palladium date cinched it.

Nellie Lutch, who soon should have her broken ankle out of the cast, is winding up a run at the Melodee after having walked out on an engagement at the Cricket club. She claimed bad working conditions. . . . Orrin Tucker band with pianist-comic Victor Borge is currently at the Coconut Grove.

New Dave-Peg Firm

Dave Barbour and Peggy Lee have inactivated their Barbour-Lee

music publishing company to set up a new firm, Oriole music, with manager Carlos Gastel and publisher Buddy Morris. New deal calls for a sliding scale split with Morris according to profits, whereas formerly they had to give a 50 per cent cut to Mickey Goldsen, who handled their business in the Barbour-Lee firm.

Les Baxter trio has been signed by Discovery records. . . . The Ike Carpenter band along with comic disc jockey Jim Hawthorne have been dropped from ABC sustaining time after but a few shows. Cost cuts were claimed as reason.

Murray Massey has resigned from Jewel music. . . . Bob Stern, Leeds flack, has been admitted to the pluggers union and will work Leeds' oat catalog.

Mary Kaye at Cockatoo

The Mary Kaye trio is now at the Cockatoo just out of Inglewood.

. . . Connie Haines probably will end up with Decca now that her Signature pact has expired. . . . Columbia records has signed the Regalaires, new singing group on the Alan Young show. Group has Gini McCurdy (Mrs. Alan Young), Faye Reiter, Sue Allen, Ginny Reese, and Lee Gotch. . . . Singer Pat Russo has dropped from the Bill Leyden KFWB airer to become a song plugger. Lesley Grey will take over his Monday-Wednesday-Friday slot.

The Merry Maes currently are at Ciro's. Jack Neye's band replaced Victor Vincent at the spot. Chuy Reyes was held. . . . Doris Drew is back at Eddie DeSurre's Oasis after an extended tour.

Louis Jordan went into the Hollywood Empire February 23 for three weeks. . . . Dick Cohen now flacking for the Palladium. . . . Michael Tobin has been signed by Capitol. . . . Jack Archer, out of the agency business, now is song plugging for Jimmy McHugh. . . . Friends tossed a swell benefit bash recently at the Cricket club for guitarist Bud Scott.

Word reaches here that Cliff White is back replacing guitarist Norman Brown, who has been ill, with the Mills Brothers. . . . D'Varga has been held over at Vivien Laird's supper club. . . . Kid Ory is at the Beverly Cavern. . . . Flack Martha Glaser has signed song writers Hope Rider and Lida Dolan, penners of *I Got the Jackpot*, satire on the giveaway airers.

Andrews Fill for Bob

Laryngitis knocked Bob Orosby off the CBS *Club 15* show recently, and frantic calls to many singers, including brother Bing, brought nothing. Finally, the Andrews Sisters were pulled in off their 8-Bar ranch in boots and loud shirts to fill. . . . Blue Chip records' first platter is out with French singer Robert Clary featured. Headed by Art Schwartz, music publisher, firm will release only foreign-made platters.

Dick Peterson band has been held over at Zucca's. . . . Song penner Eliot Daniel (*Lavender Blue*) and Ken Darby of the King's Men (Fibber McGee and Molly show) have invented an automatic splicer for use in editing taped radio shows. Pair came up with invention playing with Darby's son's Erector set.

Chicago Roost?

Chicago—Sunday afternoon bop sessions formerly held at the Casbar on 119th street have moved to the Nob Hill, 53rd street and Lake Park avenue, where Jay Burkhardt's band continues to play Monday nights. Club owner Al Fenston may switch to a full week of bop, and pattern his spot after New York's Royal Roost.

FREE TRIAL

on this great clarinet

MARTIN Freres

See it—
Play it—
Compare it—
it's the best
at any price!

17 key 6 ring

\$175

TAX INC.

Bb clarinet outfit

Buegeleisen & Jacobson, Inc.
5-7-9 UNION SQUARE, NEW YORK 3, NEW YORK
Sole distributors for MARTIN FRÈRES U.S. & Canada

Buegeleisen & Jacobson, Inc., 5-7-9 Union Sq. N. Y. 3
also Toronto, Canada Dept. DB 249

Please arrange for me to play
this #1 MARTIN FRÈRES clarinet
at
Dealer.....
Address.....

My Name.....
Address.....
City.....
State.....

This free trial carries no obligation on my part

Armstrong

THE NAME TO REMEMBER IN Flutes

W. T. ARMSTRONG CO.
ELKHART, INDIANA

DOWN BEAT

203 NORTH WABASH, CHICAGO 1, ILL.—ANDover 3-1612

GLENN BURRS, Publisher

NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ED W. PARO, Advertising Manager

MARY LOSSIN, Auditor

ROY F. SCHUBERT, Circulation Manager

EDITORIAL DEPARTMENT

New York Staff:
JACK EGAN
DOROTHY BROWN
1270 Sixth Ave.
New York 20, N. Y.
Circle 7-4131

Chicago Staff:
CHUCK SWENINGSEN
PAT HARRIS
203 N. Wabash
Chicago 1, Ill.
ANDover 3-1612

Hollywood Staff:
EDDIE RONAN
CHARLES EMGE
1222 N. Wilcox Ave.
Hollywood 38, Calif.
Hillside 0677

Contributors: Tom Herrick, George Hoefler, Michael Levin, Sharon Pease

Subscription Rates: \$5 a year in advance. Same price to all parts of the world.
Special Library and School Rates, \$4 a year.

MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

There Should Be No Beefs In 1949

Now that the tumult and the shouting over *Down Beat's* 1948 band poll has died down and most of the winners have been given their awards, we've got news for you!

The 1949 band poll this fall will be airtight and its results, although it obviously will be impossible to have them match perfectly with the personal preference of each individual, unquestionably will reflect the general choice of *Down Beat* readership.

At this writing *Down Beat* has 14,000 subscribers—readers who have paid the subscription rate for a year or more and who receive copies regularly at their homes. Many times this number of copies, of course, are sold at newsstands or across counters. The circulation is increasing steadily, and by autumn this subscription figure may have increased to 16,000 or perhaps 18,000.

This group of subscribers represents a fair cross-section of the *Beat's* general readership. It includes many professional musicians, agency executives, bookers, personal managers, hotel and ballroom operators; persons active in the theater, recording, motion picture and radio fields; dance band fans, music devotees, students, and just plain people.

This is the group which will select the favorite bands, instrumentalists, and singers this year. It already outnumbered by 2,000 the electors who cast 12,000 ballots in the 1948 poll.

No ballots will be printed in the copies of *Down Beat* during the 1949 poll. This factor alone probably will elicit cheers from the many readers who previously have protested the necessity of clipping precious copies of the *Beat* in order to cast a ballot.

Instead, official ballots will be mailed directly to the 14,000 to 18,000 subscribers, and they will be the only ones who may vote in the 13th annual *Down Beat* band poll.

The editors regret that this means disfranchisement of thousands of just as loyal regular readers who buy copies at a stand. We do not regret the resulting sacrifice of sale of thousands of extra copies of *Down Beat* during the heat of the poll campaign.

We believe that this sacrifice, or any similar one, is justifiable if it means, as this decision does, the undeniable preservation of *Down Beat's* established integrity and reputation as a fair, honest, and impartial newspaper!

RAGTIME MARCHES ON

NEW NUMBERS

BRECKIN—A son, Steven Harbin (8 lbs., 2 oz.), to Mr. and Mrs. Barney Breckin, January 12 in Washington, D. C. Dad leads band at the Shoreham hotel there.

SEITZ—A daughter to Mr. and Mrs. Irving Seitz, January 20 in Hollywood. Dad is composer.

MURAD—A daughter to Mr. and Mrs. Jerry Murad, January 20 in Chicago. Dad is leader of the Harmonicats.

STUEY—A son, Dennis Edmund, to Mr. and Mrs. Ellis Stuey, January 27 in Chicago. Dad is drummer with Bill Snyder's orchestra.

TIED NOTES

EVANS-GRACE—Gil Evans, arranger for Claude Thornhill, Gene Williams, Miles Davis, and Charlie Parker. Wed Lillian Grace, January 24 in New York.

GRAY-FORD—Phil Gray, with Henry Busse's band, and Peggy Ford, January 18 in Omaha.

HIBLER-McADEN—Albert Hibbler, singer with Duke Ellington, and Jeanette McAden, January 23 in Bridgeport, Conn.

LASTFÖGEL-STRANGE—Bob Lastfögel of the William Morris agency and Wynema Strange, former singer known professionally as Sunny Brennan, January 11 in Chicago.

MARSHALL-DARE—Lorry Marshall, musician, and Nancy Dare, January 15 in Pittsburgh.

FINAL BAR

BURCHILL—Tommy Burchill, 69, booking agent, January 17 in Chicago.

CHAIKIN—Ralph Chaikin, onetime cornetist, January 12 in New Orleans. He was treasurer of Local 174.

COOK—Bill Cook, 61, stage doorman at the Chicago theater, January 9 in Chicago.

FINNERTY—Frank C. Finnerty, 61, father of Chicago drummer and vibist man Lew Finnerty, January 24 in Mansfield, Ohio.

LEE—Marvin Lee, 69, song plugger and ASCAP member, January 25 in Chicago.

MATTIOLI—Lino Mattioli, 95, concert cellist, pianist, and voice teacher at the Cincinnati College of Music for more than 60 years, January 22 in Cincinnati.

McGUIRE—Karl McGuire, 41, composer, January 28 in New York.

PAIGE—Frances McMinn Paige, singer, January 25 in an auto accident near Utica, N. Y.

CHORDS AND DISCORDS

The Very Pure

Santa Monica

To the Editors:

It is difficult for me to understand why Marvin Ash and Stan Wrightsman, two of the finest jazz pianists in the country, again failed to garner even the minimum 10 votes to be listed in the latest *Down Beat* poll. At the recent Dixieland Jubilee in Los Angeles, the beautiful duets of Marvin and Stan were a highlight of the evening; yet out of a crowd of more than 8,000 it seems that no one has remembered the boys.

Before boycotting the poll in the future, I suggest that local cats ask the musicians if they would feel "corrupted" (hah!) by getting a healthy mention in the final results.

Irving L. Jacobs

Mark Misses It

London

To the Editors:

Noticed in the December 1 issue of the *Beat* that a fellow Englishman, one John M. Jacklin, has been singing the praises of Mark White and his AFN nightly *Masquerade* show.

Brother Jacklin seems to be a square, otherwise I can't see how he thinks so much of the show. Admittedly White gives us a dose of Kenton, but it's an odd disc jockey who never has heard of any other band playing what he loves to call "progressive jazz."

Have never yet heard a Frankie Laine record, or a Herb Jeffries, or, for that matter, an Eckstine, since the old jock Ralph Moffatt left Munich.

B. J. E. Kendrick

Jazz Via Luxembourg

Belfast, Northern Ireland

To the Editors:

I have heard this program (Mark White's) and I find that the type of music is loud and noisy, nearly all swing. Before White started to spin discs for AFN they had a guy by the name of Ralph Moffatt on the air. Everyone was talking about his program—except the highbrow fans. He even played Minnesota music.

Ralph left Munich and is now on Radio Luxembourg, for one hour each night, spinning records. He is really quite good.

Jimmy Bleakley

Bop Down Under

Arnccliffe, Australia

To the Editors:

I have an eight-piece outfit at the Roosevelt restaurant in King's Cross, Sydney, which was well known to Americans during the war as the official officers club for the east coast area. We are proud of the fact that we are recognized as the first to introduce bop into Australia and are probably the only band here playing bop to a mostly square crowd, without the winners and diners objecting.

We dish it up in a subtle manner, such as playing a chorus of *How High the Moon* followed by a couple of *ad lib* choruses, then branching into *Ornithology*, which, of course, is constructed on the same chords. We give similar treatment to *All the Things You Are* coupled with Ventura's *Charge Ac-*

STARK—William P. Stark, 77, pioneer popular music publisher, recently in Brentwood, Mo.

STOUGHT—Herbert Stought, 64, composer and movie musical director (winner of an Oscar award for score of the *Wizard of Oz*), February 1 in Hollywood.

TURNER—John C. (Happy Jack) Turner, 50, NBC singer-pianist, January 19 in Denver, Colo.

TOWNSEND—Hugh H. Townsend, 64, musician and teacher, December 28 in Pennsauken, N. J.

LOST HARMONY

DONAHUE—Al Donahue, band leader, and Frederica Donahue, February 1 in Hollywood.

Sitting In



New Orleans—No union complaint on this example of sitting in, but wonder what the management of the Roosevelt hotel here had to say! Lack of baby sitters forced Jimmy 3rd to join his father, Jimmy Padgett Jr., in the trumpet section of the Elliot Lawrence band.

Some Spoofing



Cincinnati—The Aristocrats, shown above, piled up a seven-month run at Danny's Musical bar, and if this is one of their routines, we can see why. Boys are, left to right, Stanley Pates, clarinet doubling bass; Clarence Loos, bass doubling drums, and Earl (Fritz) Becher, piano. Loos was formerly with Milt Britton, Barney Rapp and Deke Moffitt's Little Red Caboose. Pates is also a former Caboose. Trio was formed for a three-week date at Danny's last spring, and will hit the road soon for a tour.

count, and nobody, except the ones who matter, is in any way perturbed.

Enjoy reading your articles on arranging for their quaint simplicity. Wish your writers would dish out some of the stuff for which they are famous, rather than the nursery rhyme or part harmony stuff that they've handed on so far. Let's have the voicings of chords such as the finish of *Diz' Things to Come*, or the modulations in Raeburn's *Body and Soul*.

Wally Norman

No Criticism?

Attu, Alaska

To the Editors:

Have been following *Down Beat* for quite some time now, and it's had a four-note rating in my book since I picked up my first copy. Guess we do fly off the handle now and then, but one thing I'm sincerely interested in is, where can I get a job with "nothing to do but drink brew and go to the movies." No, not in the navy—I'm in!

The few sailors here along with me read and enjoy the *Beat* and listen to all the records we can get hold of. Confidentially, we like all the music we've got.

We have no time criticizing people, bands, and music—maybe because we're just a stone's throw from the Siberian salt mines. We play no favorites in the musical world, and only wish we could congratulate all of them on the fine

job they're doing to keep this wonderfully fouled up world supplied with music.

Bill Berg-

(Ed. Note: Quotation in the first paragraph (*Chords*, December 29) refers, we are sure, to Adak-based reader Ray Pizant's leisure time only.)

Jazz Might Help

Kulmbach, Bavaria, Germany

To the Editors:

Probably you will not understand that a jazz fan in Germany today sometimes stops short and starts guessing whether he should take such a great interest in that kind of music. That is, if he thinks at all.

Although you also have your men over here (and a lot of them are working pretty hard now), only a person who already has lived for years under these immensely material and moreover mental depressions sometimes gets into this troubled way of thinking. If this man does not use jazz as a way to make himself forget everything, it might help him as well to get through. It would be nice if hot music could create safety, or at least safety-feeling.

Jazz is spreading in this country, in spite or maybe even because of all the circumstances today. A man who is interested in books, original American musicals, or (what an idea!) in instruments, even if he urgently needs them, soon will learn that they are unavailable.

The more did I enjoy a copy of *Down Beat*, June 30, 1948, discovered in the American reading room recently opened here, an institution much too late created, like almost everything else in western Europe today. The only trouble with this famous copy was that I soon found out about subscriptions, which seem to be not yet available in Germany.

I do not completely agree with your lines "Germany Had Jazz" in this June 30 issue. It says that jazz never was entirely verboten under the Nazis.

As being one of the young generation of Germany, I must say there actually was heard the so-called *Deutsche Tanzmusik*, that was mainly based on jazz. So far Mr. Pruett is right. But "jazz" does not mean merely an absorbing of influences from another continent. But to hear from that hot source of jazz, to read about BG or Satchmo Armstrong and, resulting from this, finding huge pleasure in playing that kind of music, too, there wasn't an opportunity at all. Today there is.

Listening to AFN you get an idea of what it was all about in 1945. Nowadays there are some bands in Germany I dare compare with good American bands. There are many boys who have made up for the lost time, who have developed a good technique and also get ideas enough, which is necessary in playing it hot.

Just hearing Kurt Henckels playing some very progressive Stan Kenton from Leipzig, I can only repeat that jazz might be the linking band today, as it is rather the only thing the Russians have not yet "demonstrieren" from Germany.

Gunter Meyer

Second Plea

Marne-Holstein, Germany

To the Editors:

Thanks for the friendly publication of my letter in your columns. It seems that it was useless. I got three letters from the States—from an arranger, a record collector, and a record seller. Perhaps I have more fortune this time.

The musicians who would like to play the newest jazz have no opportunity to get good music. There is only music of before the war. We are very interested in the newest jazz, be-bop, too, but we have no opportunity to get this music.

Perhaps you can help us to get letters from the States? Are there some musicians who would give us some material?

Ulrich M. Weiss

Barb Carroll Singles

New York—Barbara Carroll, solo and combo pianist in many of the city's jazz spots during the last few years, went into the Pepper Pot, Greenwich Village, as a single.

this won-
supplied
Bill Berg-
first para-
fers, we are
ay Pizanti's
Germany
understand
ny today
nd starts
ould take
that kind
thinks at

ave your
of them
(d now),
eady has
hese im-
moreover
mes gets
thinking.
jazz as a
et every-
as well to
e nice if
afety, or

his coun-
even be-
ances to-
rested in
musicals,
ruments,
ds them,
are un-

copy of
3, discov-
ing room
stitution
e almost
a Europe
with this
on found
rich seem
Germany.
ree with
Jazz" in
ays that
verboten

ung gen-
must say
t the so-
sik, that
e. So far
t "jazz"
absorbing
er conti-
that hot
out BG
d, result-
ge pleas-
of music,
tunity at

get an
about in
re some
compare
s. There
made up
ve devel-
also get
necessary
kels play-
ive Stan
can only
the link-
ather the
have not
Germany.
er Meyer

Germany
publica-
columns.
ess. I got
es—from
ector, and
I have

ld like to
e no op-
ic. There
the war.
the new-
we have
music.
as to get
are there
d give us

M. Weiss
gles
arroll, so
many of
g the last
Pepper
a single.



Chicago—Five of the top winners in the Hot Box poll are shown above. All-time greats were nowhere in the Beat's own annual poll but for very good reasons: center three, pianist Jelly Roll Morton, singer Bessie Smith, and guitarist Charlie Christian, are dead; there is no place on the regular Down Beat ballot for Red Norvo's instrument—vibes, and Louis Armstrong, as a band leader, cannot get votes as favorite trumpeter. Arm- strong photo by Bud Malke.

Wetzel Forms Combo

Columbus, Ohio — Ray Wetzel, former Stan Kenton trumpeter, has formed his own combo and opened

at the Stage lounge of the Stream- liner, local nitery. Backing up Wet- zel are Bill Smith, drums; Archie Thompson, piano, and Dusty Rhodes, bass.

three, pianist Jelly Roll Morton, singer Bessie Smith, and guitarist Charlie Christian, are dead; there is no place on the regular Down Beat ballot for Red Norvo's

instrument—vibes, and Louis Armstrong, as a band leader, cannot get votes as favorite trumpeter. Arm- strong photo by Bud Malke.

THE HOT BOX

Jazzmen—Past, Present—Share All-Time Honors

By GEORGE HOEFER

Chicago—The Box's All-Time Jazz Hall of Fame poll shows the following interesting results in tabular form below—the older school of jazz splitting honors with swing and pres- ent-day bop musicians pretty much down the line. No jazzman, dead or alive, was barred, which brought back to light a number of famed names of the 1920s and 1930s—Jelly Roll Morton, piano; Johnny Dodds, Jimmy Noone, clar- inet; Charlie Christian, guitar, and blues singer Bessie Smith.

Here is the Hot Box Jazz Hall of Fame as named by Beat readers. The first three places are listed in order for each instrument unless there was an extremely top-heavy vote for one or two men in a cer- tain category.

- | | |
|--|--|
| TRUMPET
1. Louis Armstrong
2. Dixie Gillespie
3. Miles Davis | TROMBONE
1. Bill Harris
2. Kid Ory
3. Jack Teagarden |
| CLARINET
1. Benny Goodman
2. Johnny Dodds
3. Jimmy Noone | TENOR SAX
1. Coleman Hawkins
2. Charlie Ventura
3. Flip Phillips |
| ALTO SAX
1. Johnny Hodges
2. Charlie Parker
3. Benny Carter | BARITONE SAX
1. Harry Carney
2. Serge Chaloff
3. Ernie Caseres |
| PIANO
1. Jelly Roll Morton
2. Teddy Wilson
3. Art Tatum | DRUMS
1. Gene Krupa
2. Baby Dodds
3. Dave Tough |
| BASS
1. Papa Foster
2. Eddie Safranaki
3. Jimmy Blanton | GUITAR
1. Charlie Christian
2. Django Reinhardt
3. Bud Scott |

- | | |
|---|--|
| VIBES
1. Red Norvo
2. Lionel Hampton | C-MELODY SAX
1. Frank Trumbauer |
| SOPRANO SAX
1. Sidney Bechet | BANJO
1. Johnny St. Cyr |
| BASS SAX
1. Adrian Rollini | VIOLIN
1. Joe Venuti |
| ARRANGER
1. Ralph Burns
2. Pete Rugolo | FEMALE SINGER
1. Bessie Smith
2. Billie Holiday |
| MALE SINGER
1. Louis Armstrong | |

Favorite record (all received an equal number of votes):
1. Coleman Hawkins' Body and Soul on Victor.
2. Louis Armstrong's West End Blues on Okeh.
3. Jelly Roll Morton's Dr. Jazz Stomp on Victor.
4. Bunny Berigan's I Can't Get Started on Victor.

Winner of the Erskine Tate Static Strut record with Arm- strong featured is Alan Schneid- mill, Bronx, New York City. Schneidmill gets the disc on the original Vocalion label as a prize for submitting a ballot closest to the Jazz Hall of Fame.

He picked all first winners with the exception of Jimmy Blanton

(came in third), Jack Teagarden (third), Art Tatum (third) and Duke Ellington (out of the run- ning as arranger). He also picked one of the favorite records.

Honorable mention ballots were turned in by Paris Flammonde, New York; John and Mary Reid, Cincinnati; Bill Page, Chicago, and Dennis Kier, Toledo, Ore.

NOTES ON POLL: Many jazz luminaries voted. Clyde Clark of Toronto (U. S. correspondent for Jazz Notes of Australia) picked Baby Dodds, washboard; Bechet, sarrusaphone; Red McKenzie, blue blower; Meade Lux Lewis, harpsi- chord and whistling; Earl Hines, celeste; Louis Armstrong, slide whistle; Tony Spargo, kazoo; Son- ny Terry, harmonica, and Pete Biggs, tuba.

Miscellaneous votes also were re- ceived on the following instru- ments: cornet, bass trombone, harp, alto clarinet, bass clarinet, bas- soon, and bongo drums.

No Bop But Scop

Monte Ballou of Castle Jazz band fame asides that the band's latest recording is No Bop Hop Scop Blues. . . . Bob Weinstock of New York (Jazz Record Corner) picked two bands, a fig group and a modern group and then by aster- isks combined the best of the two. . . . Nesuhi and Marili Ertegun of Hollywood's Jazz Man Record shop both voted for Chicago's George Mitchell on trumpet.

Dorothy Forbes, Baltimore, would give anything in the world to hear her selection play together under the leadership of Ventura. . . . Shirley Chuse, Atlanta, picked an all-Ellington band. . . . Martyn M. Delao, Hartford, Conn., wants his band to play High Society.

Rhea Anger, President of the Ottawa Appreciation society, voted a down the middle group—between Dixie and bop. . . . A rhythm club in London polled its members and sent the results as one ballot. . . . Note to Alan Schneidmill, the win- ner: look out! Dr. Wiatt, a veteri- narian in Virginia, writes: "Any- one adding a saxophone to the band will be hung, drawn, and quartered."

Don Dodson, Berkeley, Calif., se- lected his band and then picked a predicted winning group. . . . Guy Lombardo received a vote for King of Corn. . . . A group of Ventura- Hermanites mailed its ballots from Brooklyn at the same hour but in different handwriting. They were counted. Ed Shaughnessy (Ventura drummer) should know how lucky he almost was.

Votes for 100

Stanley Turner, Chicago, voted for 100 instrumentalists and 40 favorite records. . . . A plug for the poll in the Disc Counter brought in some ballots. One from an ex- reader of Beat who quit when Mike Levin rated a Henry Busse and a Guy Lombardo record over a Wingy Manone and a Bunk Johnson disc. . . . K. S. Alanne, Chicago account- ant, gave an erudite analysis of every one of his selections. His in- terest in jazz dates back to 1929 when he heard Ellington's stage show in a New York theater.

Ribble Run Indefinite

New York—Ben Ribble and his or- chestra, formerly at the Iceland restau- rant, opened at the Broadway Hofbrau for an indefinite run.

PERFECTION

IN PERFORMANCE

Gibson Strings on an instrument mean perfect performance . . . a combination of smooth, rich tone and easy response backed by durability. The orange and black string box contains Gibson quality—for quality performance.

Gibson INC.
KALAMAZOO MICHIGAN

MAKE THE

Light Test!

Hold a MARTIN FRERES Tone-Groove REED to the light and see its fine, even-grained texture. It's cut from hand-picked French cane—for flawless performance every time.

MARTIN Freres
REEDS

TONE-GROOVE

BUFGELSEN & JACOBSON, INC.
5-7-9 Union Sq. New York 3, N. Y.
also Toronto, Canada

Send me a MARTIN FRERES Tone, Groove REED
☐ Clarinet ☐ Alto ☐ Tenor
I enclose 10c for mailing & handling

Name _____
Address _____
City _____ State _____
Dealer's Name _____

Send for
Trial
Tone-Groove
REED
today!

Barclay Allen A Hit On His Own From The First

By Sharon A. Pease

Chicago—The talented and personable pianist-composer-leader, Barclay Allen, is now in the third month of a successful engagement in the Empire room, Palmer House, Chicago. Allen, who first moved into the musical limelight when his piano solos were featured with Freddy Martin's orchestra, organized his own group a little less than a year ago. He opened at the ultraswank Ciro's in Hollywood and has been a hit from the first.

Allen, now 30, is a native of Denver. Possibly much of his talent was inherited from his mother, who was an accomplished pianist and a well-known teacher. He began his formal musical training, under her tutelage, when 7 and, during nine years of serious study acquired a fine musical background.

Worked at Classics

"Mother kept me on the classics as long as she could," he recalls. "But I staged a mild revolt when 15 and devoted part of my time to experimenting with dance music. Fats Waller and Teddy Wilson were the chief early influences." Barclay formed his own dance orchestra while in high school and continued on commercially after graduation.

Shortly thereafter, Allen turned his efforts to radio and joined the staff of KLZ, Denver. He spent several years there and became musical director of the station



Barclay Allen

when 22. Later he was heard, with a small combination, on NBC network shows which emanated from station KOA. At the same time he maintained his position as a favorite with Denver dance fans by heading an orchestra at the Cosmopolitan hotel.

He moved to Hollywood in 1946 where he became musical director of station KLAC. His piano stylings were featured on many of the station's shows and came to the attention of Freddy Martin, who signed him to a contract.

While with Martin, Barclay's work as a composer, as well as a versatile piano stylist, came to the attention of an enthusiastic audience. Among his better known compositions are *Cumana*, *The New Look*, *It Began in Havana*, *Barclay's Boogie*, and *Beginner's Boogie*.

"My association with Freddy certainly was a great break," says Barclay. "He gave me every op-

portunity, and when my contract expired he encouraged and helped me form my own band."

Both of his musical units, full band and Rhythm Four, record for Capitol. His latest release, with the smaller unit, is *The Twister in the Slammer* (Capitol 15359). It is an Allen original, the cryptic title meaning the key in the door.

The accompanying example of Barclay's piano styling is the introduction and first chorus of this composition. The introduction uses a single chord, with a two-measure rhythm pattern, arranged as a pyramid to attain a natural crescendo. The instrumental score starts with string bass alone, adds guitar in the third measure and piano in the seventh measure.

The principal theme has an effective application of chromatic diminished seventh chords with a distinctive coloring attained by using the tonic tone (A flat) as pedal point. The bouncing arpeggio melody produces a pleasant surging continuity.

Harmonic Extension

An example of the effective application of harmonic extension occurs in measures one and two of the secondary theme (bridge)—a G flat ninth chord plus an augmented 11th (G flat, B flat, D flat, F flat [E natural], A flat, and augmented 11th C natural). This same effect occurs in measures five and six with the chord built on E.

It is interesting to observe that many performers think of this augmented 11th as a lowered fifth and conceive the harmony as being a dominant ninth chord with both regular and flatted fifth. Measure three of this same section has the harmony (F) extended from ninth through augmented 11th and into the 13th (D).

Measure eight has an unaccompanied figure that prepares the ear

Unknown, Belafonte Just Sang Self Into Roost Job

New York—It's nothing short of miraculous when an unknown and untried singer walks into a packed night club, talks the manager into giving him an audition on the spot and walks out a few hours later with a contract to play there for an indefinite period and make records in addition to acquiring two personal managers. Yet, that's what happened to young Harry Belafonte.

The 24-year-old new rage of the bop set was to start a job pushing a hand truck around the garment center recently. He needed the job desperately, for his wife is expecting an offspring in a few months. The night before he was to start this new "career" he walked into the Royal Roost.

For more than a year he'd been making the rounds of theatrical

for a return to the fundamental harmonization of the principal theme.

This composition is an example of an ideal formula—each of the three contrasting sections has a single distinct idea that is fully developed without the use of unnecessary complexities. The result is a refreshing listening experience that leaves no doubt concerning the reasons for Barclay Allen's tremendous popularity.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studios, Suite 715, Lyon & Healy building, Chicago, 4, Ill.)

Localites Sit In With Jazz Names

Fall River, Mass.—Jazz has come to Fall River in the form of Sunday afternoon sessions at the Latin Quarter, local night club, large crowds enjoying the only jazz in this area.

A recent session featured, as guest, Roy Eldridge just before he rejoined Gene Krupa. Other "names" possibly appearing at future sessions include Charlie Barnett, Hot Lips Page, Bud Freeman, George Brunis, Charlie Ventura, and others. Musicians from Providence and hereabouts, formerly with name bands, sit in, backing guest and providing intermission riffs.

These include Tony Pagnano, drums, who promotes the sessions; Artie Pelosi, tenor; Lyn Oliveri, trombone; Al Nicolace, piano; Johnny Nicolace, bass; Nicky Petersen, tenor; Dave Swerling, tenor; Dave Nadien, piano, and others. Sessions will continue through winter.

—Howie Leonard

agents in search of an acting spot. He'd gone to school to become an actor after his discharge from the navy in 1946. The only acting he'd done at all was in a revue at the school.

On the eve of his debut as a "trucker," Belafonte decided to try another approach. Like many another Harlemite, he headed for the Roost, but while the others came primarily to listen, he was looking for a job.

He talked with Monte Kay, producer of the shows there, who allowed him a crack at the microphone.

Belafonte sang his own composition, *Recognition*, in which he pleads as a Negro for recognition as a man; a bell rang in Kay's head, and young Harry went to work. It seems Kay had heard the lad in that school revue, some time before and was impressed, but that was in his preproducing days.

To Make First Discs

The Roost patrons took to the newcomer immediately, with the result that the club decided to use him as their initial artist in making their own records. Kay and publicist Virginia Wicks became his co-managers.

Belafonte is a slim lad with a style similar to, but not an imitation of, Billy Eckstine's. He is not a bop singer, rather delivering his wares in a straight manner. His personality is appealing and his stage presence superior to many better established singers. —jeg

J. Lee Anderson's new feature, *Panorama of Jazz*, starts in the March 25 issue!

Subscribe to
DOWN BEAT
and
become eligible
at no extra cost
for
the All-Coverage
Accident Insurance
Policy
SEE PAGE 5

Medium bounce

Old University Hall Hears Bongo Beat In Chapel



Columbus, Ohio—With more rhythm than the old place probably has heard since the weekly college hoedowns were held there in the 1880s, Ohio State university's oldest building recently housed this group at its regular OSU Jazz club bash. Ex-Sonny

Dunham pianist Phil Vagoda was featured, with Glenn Roberts, bass; Speros Karas, drums; Frank Fleischer, maracas; Jim Cullison, guitar, and Dan Friedman, down front on bongos.

Jam Session Began OSU Jazz Forum

Columbus, Ohio—A half dozen ex-GI student musicians wanted a place to jam, so the Ohio State University Jazz forum was formed in 1946. After obtaining local AFM and university permission, they went into the campus auditorium

one Saturday afternoon to hold the session. It was attended by some 25 curious students and turned out to be a great way to spend a Saturday afternoon.

A petition to gain official campus recognition was circulated, and 500 students signed it. The recognition was received, and a record collector, trumpeter, jazz lecturer,

Alfred J. Philby, mechanical engineering instructor, stepped in as adviser and organized the group with officers, a meeting room, and an outline of operation.

On The Increase

Sessions grew more steady, and the attendance, both of musicians

and students, increased until now, about 21 months later, there are 48 students on the office and publicity staffs. There are 250 student musicians within a radius of 100 miles who are on the available list for sessions.

Two-hour sessions are held once every three weeks. Each concert is planned months in advance. The accent at each concert is, of course, on improvisation, but for the sake of variety, the 18-piece OSU Jazz forum dance band shares the program along with a lecture by Professor Philby or a tom-tom quartet feature (three tom-toms and timpani).

Whenever possible, guest name attractions in the vicinity are invited as guests of honor to lecture and play.

Jazz Greets Guests

Guests in the past have included such musicians as Ray Anthony and band, Gene Krupa and band, Jess Stacy, Joe Sullivan, Norman Granz' Jazz at the Philharmonic crew, and Dave Arnt's Chicago hop outfit.

University Hall chapel holds only 1,200. With 2,000 associate members (any OSU student or faculty member who pays 75 cents each school quarter) on its rolls, the forum has been forced to turn away several hundred at past concerts after packing the aisles, stage, and all available standing areas.

Objective of the forum is to present jazz to the layman as the high type of art form it is, to allow

Russ Morgan Definite—Love Those Mickey Orks

Portland, Ore.—Kentons may come and go, but Morgans go on forever. Russ, that is . . . who, when interviewed recently after a one-niter in this city, said of Stan's retirement possibly to enter medical school, "I only wish I weren't too

old to do the same." Morgan, in no uncertain terms, expressed a tremendous preference for Lombardo, Kaye, and Barron, as contrasted to Kenton, Goodman, Herman and others.

Pair Of Philly Chirps Return As Singles

Philadelphia — Two familiar names in music circles make their bows this month in town as singles. Mary Louise Jones, local gal who was singing with Cab Calloway for several years, is making it a solo stint at the Celebrity room.

And Beryl Booker, local pianist who played for a long time with the Slam Stewart trio, is singing to her own accompaniment as a solo at the Hotel Senator Rendezvous.

Trumpeter Howard McGhee featured a number of local sidemen in his band here recently, including Specs Wright, drums; Percy Heath, alto, and Dolo Coker, piano.

Sax Gill, baritone with his own crew at Budweiser's, has Herbert Gordy, ex-Calloway, bass, and Coatesville Harris, ex-Louis Armstrong, drums. Mike Jefferson leaves the piano bench with Baggie Hardiman's Five Kings, new Mercury record unit, to study law at Dickinson college in Carlisle, Pa. Jimmy Golden, once with Billy Eckstine's band, is the replacement.

Making his local musical bow is Lenny Herman at the swanky Hotel Warwick's Warwick room.

Leader Bobby Roberts already set to summer in the Pocono mountains at the Pocono Lodge in Bushkill, Pa. Until then, he is providing the music at the resort hotel for the holiday weekends.

Ben Forms Own Unit

New York—Ben Ventura, baritone saxist, left brother Charlie's band at the Royal Roost and formed his own combo, using the same setup as the original. Ben's group made its debut with a series of weekend sessions in Brooklyn.

musicians to play in an atmosphere free of dense smoke and shady characters, and to entertain and educate with an idiom that shouldn't be mistreated or misunderstood.

Moving Forward

The forum is moving forward with its plans to publish a jazz newspaper and to set up a tour this spring of universities and colleges from coast to coast. Appearances already have been requested from Indiana university, Kenyon college, Western Reserve, Denison university, and more than 50 others.

Many of these requests came in when the forum presented a concert at a special session for 400 college publication editors several months ago.

Hamp Life Movie

New York—Lionel Hampton is slated to spend the first week of March here working on a proposed movie of his life and several musical shorts for producer Arthur Leonard.

WRITE TO TELASCALE
436 E. 73 ST., N.Y. 21, N.Y., FOR THE
DYNAMIC! NEW!

TELA SCALE
SLIDE RULE

It Automatically

• COMPOSES

• ARRANGES

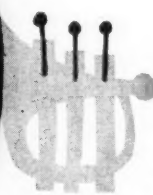
• TRANSPOSES

IT'S GUARANTEED • IT'S ENDORSED

FREE FOLDER ON REQUEST

Sole Selling Agt., CARL FISCHER, INC.

want to
develop a
modern
new
style?



Ask for new free
booklet, "Trumpet Styles"—
published by the Martin Band
Instrument Company. It's a
record review and commentary
on progressive jazz, bebop
and other modern
styles for trumpet
and cornet players.
Get your free
copy, today!

FREE "TRUMPET STYLES"
booklet—for trumpet players

See your Martin dealer, or write—

MARTIN

BAND INSTRUMENT CO., ELKHART, IND.

Be A Top Drummer—Earn Top Money—



ROY C. KNAPP

Pres. and Director

Teacher of America's Finest Drummers

The Knapp School of Percussion is conducted under the personal supervision of Roy C. Knapp . . . specializing in private or class instruction designed for grade, high school, college students and G.I.'s.

ONLY PERCUSSION-DRUM SCHOOL APPROVED FOR ACCEPTANCE OF VETERANS UNDER G.I. BILL OF RIGHTS.

The Knapp School offers America's finest faculty—every member nationally famous—study with teachers who have helped many top percussionists to fame and fortune. G.I.'s who enroll now will avail themselves of complete training before the expiration of the education offered under the G.I. Bill of Rights.

ACT NOW

Apply NOW for enrollment in the only complete percussion school of its kind in the country.

MAIL THIS COUPON TODAY FOR INFORMATION

Roy C. Knapp

SCHOOL OF PERCUSSION

"The Cradle of Celebrated Drummers"

Kimball Hall • Wabash at Jackson • Chicago, Ill. • HA 7-4207

I am interested in:

- ☐ Veterans Training under G.I. Bill or Rights
- ☐ Private Lessons for School Students

- ☐ Private Lessons for Advanced
- ☐ Training for Teachers
- ☐ Lessons on other musical instruments
- ☐ State instrument

Name _____
Address _____
State _____ Phone _____

DIGGIN' the DISCS

with Tom

COMBO JAZZ

Doc Evans' Band

Lulu's Back in Town
One Sweet Letter
Walking My Baby Back Home
Sposin'
Hindustan
Parker House Roll
Doc's Ology
Can't Believe

Album Rating—J J J

The good Doctor who makes up in ability what he may lack in national reputation finally has done what a scad of habitués of Chicago's Jazz Ltd. and other Chicago and Midwest jazz spots have been hoping for, namely cut an eight-side album of some of the most popular of his two-beat works.

In Doc's frequent appearances at Windy city hangouts, the personnel of his band has undergone many a change, but the heart of his outfit always has been his own Bixian-Spanier style of horn, and the group that cut these sides gets the same general sound that its predecessors did.

As most readers of the *Beat* know, Doc is from Minneapolis, and this current group is about two-thirds made up of home towners, to wit: Dick Pendleton, clarinet; Don Thompson, trombone, and Ed Tolek, drums, all of whom were in the great little band of his that jobbed and did locations around the Twin Cities for so long.

Mel Grant is on piano, Jack Goss on guitar and Earl Murphy on bass. The sides were cut in Chicago at United Broadcasting with John Steiner at the controls and Dublin of record shop fame supplying the label.

This is good Dixieland jazz with equal emphasis on ensemble and solo work although the most frequently featured is the rhythmic, fluid horn of leader Evans.

He rarely gropes for ideas and yet manages to maintain a level of constant output in his lead work that leaves no objectionable holes in the ensemble, a fault that is fairly common among many of those who are playing the righteous stuff today come pop or high water. (Dublin's Doc Evans' Album.)

Dexter Gordon, Teddy Edwards

J J The Duel (Parts one and two)

Tenor men Gordon and Edwards share the honors on this late 1947 Dial bopper though it must be stated that the honors are in somewhat short supply.

Duel is, of course, a chase in which each tries to outdo the other by alternating first choruses, then half choruses, then four-bar phrases and so on until finally they are squalling at each other simultaneously like a couple of terrified sows.

High spots are the first tenor chorus on side two and the piano of Jimmy Rowles which comes midway. (Dial 1028.)

Illinois Jacquet and His All-Stars

J J Diggin' the Count South Street Special

It is now almost possible to review any given Jacquet wax without so much as setting the needle down. Here's approximately what happens on a typical disc, this for example: One side (*Diggin'*) is a flash tempo riffer that opens with unison band on the top figure.

Follows a couple of choruses which are magnanimously split among baritone, trumpet, and piano. Then Illinois plays a single chorus that will range from good to excellent in most cases.

The first half of the next chorus,

Symbol Key

J J J J Tops
 J J J J Tasty
 J J Tepid
 J Tedious

also by Jacquet, will start the gradual trend toward hysteria and by the end of that one and the beginning of the last, he'll be blowing octave C's or D's right from his heels, and the band will be trying to compensate in the background for their additional distance from the mike.

The flip side (*South*) will be a shade slower but with the same general routine. Leo Parker (baritone), Sir Chas. on piano, and Joe Newman playing an unboppish but attractive trumpet get the split choruses before Illinois gets under way. (Apollo 785.)

Jesse Price

J J The Whirligig J J Just Another Day Wasted Away

K.C. drummer Price departs momentarily from his blues style with the help of trumpeter Gerald Wilson and a bop tenor man who could be anyone of two or three who Capitol's Dexter uses in such sessions. What results is some bop that doesn't hit you on the head that is surprisingly good, too.

Whirligig is only a bop blues—straight jam without even an introductory riff chorus—but the beat is light and sharp, and the double 12-bar choruses by piano, tenor, and trumpet are well played. The final choruses which repeat a four-bar riff used initially as the intro are sparked by very tasty plungered Wilson trumpet.

Wasted with a different personnel (Buddy Tate, tenor, and Snookie Young, trumpet) has a blues vocal by Jesse and fair tenor and trumpet spots. (Capitol 15370.)

Joe Liggins and His Honeydrippers

J J He Knows How to Knock Me Out J J End of a Kiss

The Honeydrippers don't produce the kind of wax that will become treasured by jazz lovers either now or later, but their output is prodigious quantitywise, and their quality is pretty dawgonned good considering the Capitol lounge style of jazz they are committed to.

Knocks is a good example of their novelty blues with a vocal by "Ju-Lee," and *Kiss*, a straight instrumental, shows that the boys can play some better-than-average jazz when they aim that way. Of particular note is the brief trumpet solo which might have come direct from an Ellington horn man if the band were not identified. (Exclusive 1247.)

Fletcher Henderson

Swamp Blue Off to Buffalo

These sides were cut back in the mid-'20s by Fletcher and Coleman Hawkins, Tommy Ladnier, and Joe Smith. The masters were purchased by Chicagoan John Steiner for re-issue, and even the old Paramount label remains authentic. As an interesting study of one of the links in the development of jazz they are priceless. But for serious listening you'll have to decide yourself.

The fidelity and depth naturally leave a lot to be desired since they were cut with the old acoustical type of equipment. But the surfaces are remarkably clean and free from scratch. (Paramount 14012.)

BAND JAZZ

Woody Herman

J J J J Lemon Drop J J J J Ain't Gonna Wait Too Long

The Herd is so great these days it is hard to conceive of its falling below a three-note rating and not at all difficult to assume that most of their evaluation will fall in the top classification. This is its debut with Capitol, and both sides were cut within the last few weeks and with the kind of results you'd expect from such a teaming-up.

Drop is a Chubby Jackson-George Wallington special with burlesqued vocal bop choruses fore and aft, plus subsequent choruses by Serge Chaloff, Earl Swope, Red Rodney, who gets off an especially fluent one, and Terry Gibbs on vibes.

Wait is about half vocal, blues style, for Woody whose timing and inflections get better by the month. The rest is devoted to some fine Harris trombone and Ernie Royal trumpet plus too few bars of ensemble that is so big and so fine. In the intermittent brass explosions between Harris' phrases, the addition of a dissonance will take the curl out of your moustache. (Capitol 15365.)

Gene Krupa

J J J J Up and Atom J J J J Calling Dr. Gillespie

Just in case any loose talk is persisting about Krupa going out of the bop business, these two Ed Finckel originals ought to clear the matter up once and for all. The scores are boppish, the soloists are decidedly that way, and even Gene is leaning towards some of bop's peculiar rhythmic variations.

Atom is an up tempo score with a good trumpet 32 and fair tenor. *Gillespie* is slower and slightly better performed though our ratings don't attempt to split hairs. The trombone chorus is O-Kai, as are the split piano and tenor, and there is some granite-like ensemble on the final chorus. (Columbia 38382.)

Woody Herman

Sequence in Jazz Album

Summer Sequence Lady McGowan's Dream Album rating—J J J J

If neither Mike Levin's excellent preview in the January 14 issue of the *Beat* nor an actual concert hearing did the proper amount of appetite whetting, there will be little point in reading anything further here or elsewhere about Woody's remarkable *Sequence* by arranger Ralph Burns.

Here, in the well-populated but somehow disregarded Midwest, we get both our movies and our fine records about a month later than most other civilized peoples, but though the wait was unbearable it was well worth it.

The album, most of which has been resting in Columbia master vaults for some time, is made up of three records, four of whose sides are taken up with *Summer*, and two with *Lady*. All sides except the No. 4 (*Epilogue*) and were recorded by the old Herd with Harris, Phillips, and you-know-who.

The latter came from the same preban session late in 1947 that produced *Four Brothers* by the nucleus of the band as it is today, though it would be difficult to spot it if the fact weren't known. *Sequence*, for want of a better phrase, might be called a jazz tone poem.

It is essentially a composition for piano and orchestra but with an abundance of other solos and section work, too, frequently but not

necessarily in tempo. Part 1 sets the theme, a weird but hauntingly beautiful melody played by guitarist Chuck Wayne and followed by ensemble and a Bill Harris out. Part 2 opens at a jump tempo with Chaloff's baritone and subsequent sax work.

The guitar-piano-bass interplay toward the end is simple in execution but wonderfully interesting harmonically. Part 3 is moody in complexion with good tenor that blends nicely into Woody's alto.

The *Epilogue* is more of a melody side with more piano and guitar, a pretty tram solo (probably Earl Swope), and brief alto and tenor. Burns even throws in a few bars of the new reed sound he broke out in *Brothers*—the three tenors and a baritone which by all the rules of arranging ought to sound muddier than the Ohio in January but doesn't due to the extraordinarily buzzless tone that the section manages to create. The finale is a soft fadeout.

McGowan, unlike its sister, sticks pretty much to a tempo which is Afro-Cuban in flavor and fairly slow. Woody's alto gets a play in the opener, and the atonally voiced reeds on the second side and the explosive, precise brass will be worth listening to for some time to come.

This is beautiful scoring by a fine arranger and a superb performance by a leader who obviously doesn't mind taking tips from the composer on how things are supposed to go. If, as Levin says, these are a link between *ad lib* jazz as we know it and the formalism of more serious composition, the transition is going to be an enjoyable one.

This is also available on a 10-inch long playing record which includes *Everywhere* and *Back Talk*. (Columbia album C-177.)

DANCE

Tony Pastor

J Saturday Night Mood J Grieving for You

Saturday is a novelty with a "I like Mamie for this and Mimi for that" approach sung first by Tony and then the Clooney girls. The band sounds okay, but the idea hasn't been improved on for years. Rosemary C. warbles the *Grieving* side in a cozy whisper, but the

tune is uninspiring. (Columbia 38383.)

Tommy Dorsey

J So in Love J While the Angelus Was Ringing

You get the impression that Deny Dennis knows he's singing flat in *Love* but just can't get himself back on pitch. It's a shame, too, because it's a nice tune, and the clarinet figure backing is strongly reminiscent of some of those wonderful ballad arrangements of an earlier era. *Angelus* is a better performance vocally, but nothing very startling happens. (Victor 20-3331.)

George Paxton

J No Moon at All J Prisonero Del Mar

Whoever scores for the Paxton band does some very interesting things without benefit of ten brass and a dozen or more fiddles. He is especially adept at getting good woodwind effects by means of copious doubling in the reed section. *Moon* is a vocal by Dick Merrick, and *Prisonero* is all instrumental with aforesaid effects, a bop figure here and there, and a vibes and guitar unison towards the end that is most creditable. (MGM 10351.)

Harry James

J Redgal Jump J Love, Your Magic Spell Is Everywhere

Redgal is a Ray Conniff original with a driving but delicately phrased solo by Harry that will breathe new hope into us members of the I-used-to-be-wild-about-Harry Club of America.

The band plays well, too, and the lack of a higher rating is due principally to the sameness of style that has gone into Conniff's manuscript. Jungle-type drum solos that

MOUTHPIECES

"BUILT-TO-FIT"

(Trade-Mark Registered)

For TRUMPET, TROMBONE

Fitted with utmost precision—Reasonably priced—HONESTLY ADVERTISED! Made by the Old Master himself, who originated this system, developed it, and proved that "BUILT-TO-FIT" mouthpieces ARE the answer to most embouchure problems.

WRITE FOR FREE INFORMATION AND PROOF

HARRY L. JACOBS
 2943 W. WASHINGTON BOULEVARD
 CHICAGO, ILLINOIS



Double-cup MOUTHPIECE

TRADE MARK

used by . . . Harry James, "The Nation's No. 1 Trumpet Player," including the entire brass section of his famous orchestra . . . Made for all brass instruments . . . higher tones . . . double endurance . . . for complete particulars write . . .



Harry James

JOHN PARDUBA & SON

Sole Manufacturers 140 West 49th St., New York City 19

WHY DO THE GREAT ARTISTS AND VIRTUOSI ENDORSE THE

Lifton?

THERE ARE REASONS

☆BEAUTY ☆DIGNITY ☆PROTECTION

Insist on a LIFTON case when ordering your instrument

THE LIFTON MFG. CORPORATION
 18 WEST 10th STREET • NEW YORK, N. Y.

GET THIS VALUABLE CATALOG

of Musical Supplies, Instruments, Band Music and Orchestration. A "must" for professional and amateur musicians. Our catalog lists hundreds of necessary accessories, used and new instruments, band music, and features a gigantic listing of orchestration. This worthwhile catalog is yours for the asking. Just send your name and address to:

TERMINAL MUSICAL SUPPLY, Inc.
 113C W. 46th Street
 New York 19, N. Y.

Columbia
s Ringing
that Den-
ging flat
t himself
ame, too,
and the
strongly
nose won-
s of a
etter per-
ictor 20.

gradually build up through the addition of bass figures in the tram and sax sections to high noodling by Harry towards the finale are far too banal for 1949. Conniff's arrangement on the flip is excellent as is the James' pre-vocal arpeggiating and the sax 16 after Marion Morgan's vocal. Harry continues his soloing and, for perhaps the first time, goes somewhat into Dizzy's debt with a slightly boppish array of 32nds at the end. (Columbia 38380.)

Johnny Otis
Love's Nocturne
Good Boogie Woogie
The Johnny Otis band is short on reputation but long on enthusiasm, and its apt interpretation of the moody Nocturne sounds much like a parcel of Ellingtonia and some which the Duke would approve. Altoist Preston Love is featured on top of a peculiar Afro-Cuban, on-the-beat rhythm and alongside of a bright brass section that is precise and strong. The reverse is a novelty blues about by "George Washington" who gets his accompaniment from an odd but not unpleasant combination of shuffle rhythm and ensemble bop figures. (Excelsior OR-518.)

Ray McKinley
Little Jack Frost, Get Lost
Sunflower
Frost is a simple but fairly bright arrangement with a good

CLARINET PLAYERS

Murano's
Free Tone

Can. Pat. 44381
Other Pat. Pending

Exclusive features eliminate "choke," afford greater tone and range with less effort. It's truly "Free Tone." The original. Cannot legally be copied. Available soon. Watch for announcement.

JOSEPH MURANO
Box 2922, Sta. B. Youngstown, Ohio

Favorite of radio artists

Here's the custom accordion preferred by leading radio artists like John Serry. Write today for catalog and prices of the various Acme models.

ACME CUSTOM ACCORDIONS

EMPIRE ACCORDION CORP.
337 Sixth Ave.
New York, N. Y.

What Every R. C. Should Know!

Actone

TRANSCRIPTION NEEDLE
100% SHADOWGRAPHED

Many a "Record Collector" already knows that Actone needles are best for valuable records. Each Actone is Shadowgraphed to insure that its point is perfect. These perfect points mean clear, undistorted tone... and a minimum of record wear and surface noise. Actones are used by radio stations and transcription companies... and by wise Record Collectors everywhere!

A Product of **Bagshaw**
Famous for Fine Needles Since 1892

H. W. ACTON CO., INC.
370 Seventh Avenue, New York 1, N. Y.

VOCAL

Fran Warren
Why Can't You Behave?
What's My Name?
Fran vocals the slow and slinky Behave with a modicum of innuendo that isn't in the words and sings a couple of long, tough intervals in the ending with the surety and confidence that have made other singers turn green. Name gets beguine handling from the Henri Ren  band, and Miss Warren gets too wrought up in a couple of spots. (Victor 20-3330.)

Art Lund
Someone Like You
I've Got My Love to Keep Me Warm
The wide open pipes of Arthur L. are as big and masculine as they were a year ago, and he sings both tunes as if he were glad to be back on shellac again. Johnny Thompson and a semiswing band play the rhythmic backings to both—and, say, could that be Ziggy's eight bars on Warm between vocals? It could. (MGM 10348.)

King Cole Trio
No Moon at All
Only Happens Once
Even though it's only about every tenth King Cole trio record that's an instrumental, listening to the King's backgrounds as he sings can be a fairly adequate substitute. Both ballads on this disc have that sort of thing going on, and if the excess of voice or Nat's tendency to hit them a little flat of late is bothersome, you can pull the curtain half way down and dig a real pianist. Guitar has brief bits on both. (Capitol 15358.)

Perry Como
With a Song in My Heart
Blue Room
There may have been a rush to get these on wax right after lifting the ban so as to tie in with the Rodgers and Hart movie, but the end result of the session is a couple of Perry's most relaxed sides yet. Without a doubt, he is getting to be one of the finest mood singers in the country, and that coupled with the change of pace to a booming finish on Heart makes it a standout side. The Henri Ren  orchestra and chorus do an unparalleled job of supporting him on

Jazz Record Corner
782 8th AVE. (48th ST.)
NEW YORK 19, N.Y. • PL. 7-7426

SEND CHECK OR MONEY ORDER with your order and we pay shipping charges. NO substitutions, no packing insured—we also ship C.O.D.—fast—safe—insured.

NEW RELEASES

Dis-Boppin' Blues	79
Dis-Cubana Bop	79
Dis-Algo Bueno	79
Dis-Manteca	79
Ventura-Birdland	79
Ventura-Pine Colada	79
Ventura-Blowing Bubbles	79
Ventura-East of Suez	79
Ventura-Euphoria	79
J. J. Johnson-Bonology	1.05
Fats Navarro-Double Talk	79
Fats-Yard Bird Suite	79
Wardell Gray-Light Gray	79
Wardell-Blue Lou	79
Wardell-Groovin' High	79
Wardell-Just Bop Album	2.25
Wardell-Just Jazz Album	2.25
Wardell-Stoned	79
Herman-New Album (Summer Seq.)	3.15
Herman-Lemon Drop	79
Herman-Four Brothers	79
Herman-Goof & I	79
Kenton-New Album "Encores"	3.15
Barnet-Perdido	79
Flip Phillips-Perdido	1.05
Chubby-Follow The Leader	79
Chubby-Boomsie	79
Chubby-Lemon Drop	79
Chubby-Happy Monster	79
Bird-Latest Album	3.15
Bird-No Noise	1.05
Bird-Bongo Bop	1.05
Bird-Barbados	79
Bird-Milestones	79
James Moody-O. Henry	1.05
Moody-Tropicana	1.05
Thelonius Monk-Evidence	1.05
Krupa-Calling Dr. Gillespie	79
Krupa-How High The Moon	79
Stan Getz-Disper Pin	79
Getz-As I Live & Bop	79
Halo-Eager-Bow Tie	79
B. Stewart-W. Gray-Shawn	79
Moody-Babs-Honeysuckle Rose	79
Moody-Babs-Choice Taste	79
Norvo-New Album	3.15
Ellington-Caravan	79
Ellington-Sultry Serenade	79
Ellington-C Jam Blues	79
Ellington-Perdido	79

BOP AND SWING FANS
Send for FREE catalog of all leading artists. Dividend and free needles with every order. Foreign collectors—we exchange discs—write for trading plan.

this side, and the production is of the best. Room is all sweetness and light, with the lad sitting right there in your lap. (Victor 20-3329.)

Julia Lee
Didn't Like It the First Time
Sit Down and Drink It Over
Julia has a ball with the bouncy Time and wisely refrains from milking the double entendre lyrics too obviously. Drink is a slow blues pretty much like the host of others she has done for Capitol. (Capitol 15367.)

Johnnie Johnston
I If I Steal a Kiss
Senorita
Johnston has been singing too long to be nervous about a recording session, but why else would his voice vibrate so excessively? Those Sonny Burke scores are fine, though. (MGM 10290.)

The Dixie-Aires
Movin' Up the King's Highway
When the Moon Go Down
The Dixie-Aires are skillful interpreters of spirituals, and if quartets and that kind of music are your meat, here is a filet. (Exclusive 1285.)

Janette Davis and Jerry Wayne
You Say the Nicest Things, Baby
Got Lucky in the Rain
Double features, always double features. Now it's Janette and Jerry Wayne as a team with a couple of tunes from As the Girls Go. Wayne, who sounds much too similar to Buddy Clark to be on the same label, does too much sliding up into his phrases on Baby which doesn't do a thing for either the straighter singing of Miss Davis or the tune. Lucky comes off better. (Columbia 38387.)

Margaret Whiting
My Dream Is Yours
While the Angelus Is Ringing
With all the female talent at Capitol, it must be quite a problem divvying up the good tunes, but Maggie has come up with a rather pretty one in Dream—leastwise she makes it sound that way. However, with the records that are piling up on Angelus, it appears that Joe Public is about to be clubbed with it until it's a hit. De Vol's backing is slick as usual. (Capitol 15364.)

Doris Day and Buddy Clark
You Was
If You Will Marry Me
Doris and Buddy take up where they left off some time ago with Was, which is one of those cute, half conversational deals that is going to sell and sell. Marry has an old-fashioned flavor without bitters and minuets going on behind Buddy's overphrasing. (Columbia 38392.)

Johnny Desmond
These Will Be the Best Years of Our Lives
Careless Hands
The slow tempo and intimate tenor of Lives is the kind of suitable material that shows Desmond off to best advantage. The homespun rhythm of Careless, however, is more Gene Autry's type. It's an

HARMON MUTES

ONLY HARMON MAKES A HARMON!

Every great brassman from BIX to JAMES has been a proud owner and endorser of Harmon WOW-WOW Mutes. And now the Harmon TRIPL-PLAY has received the same enthusiastic acceptance. Trumpet and Trombone Mutes and Derby from \$2.75 to \$9.50. Insist on the Harmon Seal. Harmon-Mute Company, 545 N. Cicero Ave., Chicago 44. *Trade-mark registered.

even money bet that John hated every minute of it. (MGM 10349.)

Peggy Lee and Dean Martin
You Was
Someone Like You
Dean Martin is Capitol's answer to Crosby and Como—or anyone else of the legion who follow the Groaner's general style. The guy sings good, though, and with something to shoot at besides a novelty of the type of Was, he ought to get a very earworthy sound. Don't misunderstand us, however. This side is going to be big. Peggy sings the bounce tune Someone with a beat. (Capitol 15349.)

The Masked Spooner
That Old Black Magic
I've Got You under My Skin
After listening to these sides, it at once becomes clear why the Spooner wears a mask. With his tuneless talking he is, to these ears at least, a sort of 1949 version of Hush O'Hare. The Buzz Adlam orchestra plays pleasantly behind him, but it's like getting two stations at the same time, the one resembling a tired sergeant on police short wave. (Victor 20-3333.)

Ma Rainey
Deep Moaning Blues
Traveling
Ma Rainey is supposed to have taught the fabulous Bessie Smith most of the basis of her blues shout style, which will give you a rough idea of how old these sides are. They are, incidentally, another in the series of old Paramounts that were purchased for reissue by Steiner. Ma has a real, authentic jug band playing and moaning those Moaning Blues behind her, and these sides are most revealing in their demonstration of the close tie between Negro religious spirituals and what finally developed into the blues of jazz. (Paramount 14011.)

NOVELTY

Jimmy Jones
Zigeuner
Some Day I'll Find You
Mad About the Boy
I'll See You Again
Album rating—J J J
Jimmy Jones, who has played all kinds and styles of jazz in his varied career up to and including the job of being Sarah Vaughan's accompanist, is the antithesis of the style propounded by Skitch Henderson. His listening-hour solo style is compounded entirely of jazz, flavored with leanings toward impressionism, and naturally his output is infinitely more appealing to jazz fans. This is restrained, modern piano work—a good album. (Wax album 1.)

Skitch Henderson
Two Sleepy People
Two Cigarettes in the Dark
Moonlight
Autumn in New York
Soft Lights and Sweet Music
Jealous
Album rating—J J J
It's too bad that Skitch is not nearly so fastidious with his orchestra as he is with his own individual performance, for there can be little doubt after listening to this Capitol album which is all piano with rhythm, that he is a talented musician by any standards. Although he is classified by most as a "society" pianist, the descrip-

NEW BOP CRUSHER

Can be blocked
100 different ways
\$2.95

Brown, blue, gray, tan.
Going like mad.
Send for yours today.
No COD's

FOX BROTHERS TAILORS
712 W. Roosevelt Road
Chicago, Illinois

SWINGIN' THE GOLDEN GATE

Crescendo Of Screams Greets Hibbler Voice

By RALPH J. GLEASON

San Francisco—All those who sat in the Oakland auditorium January 31 and heard the screams, male and female alike, that shot up in a tremendous crescendo when Al Hibbler started to sing, knew right there that they were looking at million dollar property. With or without Duke Ellington's band to back him, Hibbler has grown to be the No. 1 vocal attraction around here.

Al was the hit of the San Francisco concert the night before, but it was at the auditorium where the audience wouldn't let him go and kept screaming for more. Screaming is the right word, too. When Al went into his "heehheeh" routine on *Trees*, it looked for a minute as though the roof would come down. And that's a big roof.

A major pat on the back should go to disc jocks Bert Solitair (KRE) and John Sharpe Williams (KWBR) for their consistent plugging of the Oakland dance which was responsible in a large way for the turnout.

Advance sale for the Illinois Jaquet-June Christy concerts here February 8 and Oakland February 9 has been far from satisfactory, especially in comparison with the high advance on the Ellington concert. Lack of time to do a proper promotional job may be the cause.

Remedy Seen

That should be remedied by the time the *Jazz at the Philharmonic* unit gets here March 17 and Oakland March 22. Preliminary plans call for a full-scale promotional drive for these last two dates with special emphasis in the closing days and the interim between the S.F. and Oakland dates when the unit will be laying over here.

There's a possibility that Jaquet, if he is in Los Angeles at that time, may be used by Norman Ganz as an added fillip to the concerts.

Guitarist Pee Wee Crayton, Modern records star blues singer, opened at the Million Dollar in L.A. for week early in February and followed that with ten days at the Last Word before beginning a 16-week tour of the south, up the east coast and then back through the middle west. Pee Wee, a disciple of T-Bone Walker, has a new Modern disc out which looks like another hit—*Darkness Falls and Rock Island Blues*.

Vido Musso with a five-piece all-star band was slated to follow Billy Eckstine at Ciro's, opening there March 1. Eckstine went in February 16 for two weeks.

To and Fro

Slim Gaillard, plus Vernon Alley and Bobby Ross, keep switching back and forth so fast from one of Dutch Neiman's spots to another that it's hard to keep up with them. Dutch has been using Poison Gardner and Ricky Jordan plus Meade Lux Lewis as relief acts in Ciro's and the Say When. The 4 Knights of Rhythm, plus Ernie

Andrews, closed a successful run at Ciro's February 15.

On March 2, Dutch will do a little experimenting. He's bringing in the Eastmen trio to Ciro's for 12 weeks.

BAY AREA FOG: Benny Goodman's concert at the Open House February 16 had a slow advance, too. BG had an Oakland auditorium date on February 17 with a two-day stand at the Edgewater on February 20, 21. All under the aegis of Ellis Levey. . . Johnny Cooper rehearsing a big band with Earl Watkins, Allen Smith, and others. . . Bob Hope's show with the Les Brown band played an Oakland auditorium one-niter February 7. . . Vernon Alley's Trilon records with Wardell Gray and Ernie Royal available again. . . Ed Fishman up here early in February setting up Gillespie dates in the northwest.

Joyce Bryant and the Sepenaires still at the Irish and doing fine. . . Burt Bailes joined the Lu Watters band on piano. . . local Dixiecats report Albert Nicholas working in a quartet in L.A. . . Ivory Joe Hunter back home again after a series of one-niters, and readying a new set of blues releases.

Connie In

Connie Sawyer at the House of Harris. . . Freddy Martin at the St. Francis. . . Jack Fina at the Claremont. . . Liberace at the Fairmont. . . Arnold Covey, ex-Goodman guitarist, has a trio in Antioch. . . Del Courtney, an Oakland lad, returned to the Palace hotel replacing Norval Knight. . . Lee Young did a fast date here at the California Theater club last month. Red Callender opened here following Jerome Richardson.

Lou Landry has signed up a flock of talent for his New Orleans Swing club. Cecil Ganz opened at the spot February 17 and the Sweethearts of Rhythm are set for two weeks beginning March 10. On July 7 he has T-Bone Walker for Bones' first night club appearance here in almost a year.

Johnny Leighton Ork Into De Soto Hotel

Savannah—Johnny Leighton and his orchestra, recently featured for five months at the Lake Placid club in upstate New York, opened at the De Soto hotel for an indefinite run.

Leighton, who plays accordion, piano, vibes, and novachord, has Tony Valentine, tenor; Johnny Stack, drums; Herb Yengo, bass; Tommy Mirabella, accordion and vibes, and Elaine Moore, vocals.



(Jumped from Page 15)

tion fits him loosely, for he is actually much more than that. He has a command of keyboard technique that fits into many categories from ultraclassical almost to the borderline of jazz.

The selection of tunes herein was a thoughtful one, and Skitch's inventiveness along the lines not of things hot but of things in good taste is apparent throughout. This is not a dance album. There are tempo changes, rubato passages, and a general spirit of studied carelessness about keeping things in a single groove. (Capitol album CC-110.)

CONCERT

Al Goodman 'The Vagabond King'

Overture
Love Me Tonight
Song of the Vagabonds
Huguette Waltz
Some Day
Nocturne
Only a Rose
Tomorrow

Album rating—J J J

The combination of Al Goodman, Earl Wrightson, Frances Greer, the Guild Choristers, and a juicy old operetta is getting to be a fairly common one around the Victor studios, and for this sort of thing the personalities are well-chosen.

Goodman's interpretative abilities for light opera and musicomedy are too well-established to require restatement, and the demand for the rich baritone of Earl Wrightson whenever anyone so much as suggests a revival on Broadway is proof enough of his talent.

Miss Greer is traditionally for more serious performance at the Met, but she's equally adept at the lighter stuff. This album is similar in content and arrangement to preceding Victor albums such as the recently released *New Moon*, and all concerned give smooth and enthusiastic performances of the colorful Friml tunes. (Victor album K-17.)

Lennie Hayton

J J J *Slaughter on Tenth Avenue*

Slaughter is rather heavy handed, Uptown-Manhattan background music for one of the production numbers in MGM's *Words and Music* superextravaganza. The theme is by Rodgers without Hart, and although the score is impressive and Hayton urges his lads through a performance of some spirit, the whole thing is so reminiscent of 85 other musicals that it excites not at all. (MGM 30174.)

Phil Moore

J J J *Fantasy for Girl and Orchestra (Parts 1, 2, and 3).*
J J J *Day Dream*

Conductor-composer Moore follows up his series of different things in music with a composition for a girl narrator (Annette War-

Dazzling Display By Dean, Sherrys



New York—The Sherry Sisters and their boss, Dean Hudson, display their best flash-bulb smiles during intermission at a dance recently. The girls are, left to right, Paula, Carol, and Janie.

ren) and 50 musicians (fifty). *Fantasy* is a sort of tone poem with overtones of neurosis, melancholy, revenge, despair, and a few other of our less popular emotions.

Much ado is made in the album notes about his "expanding the boundaries of jazz music," but although Moore is thorough musician with a full understanding of the atonal as well as the diatonic, it is difficult to justify such a claim—at least through this album.

Moore's interesting *Concerto for Trombone and Orchestra*, played by Murray McEachern, and his orchestral *Cornucopia* and *125th Street Prophet* all contained some of the elements of jazz, but it hardly can be said that any new frontiers were opened.

At any rate, his compositions are always rich in ideas and clever in design, and *Fantasy* has both of these attributes plus a well-written dialogue that is characteristically echo-chambered hither and you between the bars.

Violinist Dan Lube plays a prominent part here and also in the Ellington-Strayhorn *Day Dream* opus which fills the fourth side of these two 12-inchers. (Discovery album DM-10.)

J. Lee Anderson's new feature, *Panorama of Jazz*, starts in the March 25 issue!

STAN FISHELSON
featured with Woody Herman
is a trumpet student of
CHARLES COLIN
Write, Wire or Phone for Information
111-C W. 48 St., New York City
Telephone: Circle 5-5167

BENNIE BONACIO
Formerly first saxophonist and clarinetist with . . .
PAUL WHITEMAN
is selecting a limited number of students.
1650 Broadway New York City
CO 5-9642 DA 6-0788

PETER A. LUISETTI
Strand Theater Bldg.,
1585 Broadway & 48th St.
N. Y. C., Suite 304
Ph.: Columbus-9846
INSTRUCTION
Saxophone
Clarinet
Antone and Luisetti Studios

ARRANGERS
1. Dictionary of 7 Part Chords -- 2. Musical Psychology
3. Arranging I -- 4. Arranging II -- 5. Arranging III
6. Voicing by Acoustics -- 7. Voice Leading—Instrumentation
Price of Each Book \$1.00
MAURY DEUTSCH
Private, Group, Correspondence Instruction
153 W. 57th St., N. Y. C. (opposite Carnegie Hall) Circle 6-5568

PARKWAY MUSIC INSTITUTE
"A Modern and Progressive Music School"
Leon N. Portnoy, M.A. Director
Private and Class Instruction, All Instruments—Voice
Courses in: Harmony, Counterpoint, Composition, Arranging, Sight-Singing, Dictation, Form Analysis, Keyboard Harmony, Ensemble Training.
Special Department: SCHILLINGER SYSTEM OF ARRANGING AND COMPOSITION.
Accredited Faculty of Master Teachers and Outstanding Professionals.
Enroll Now for February Term
FULL AND PART-TIME SESSIONS.
Veterans May Enroll under G. I. Bill of Rights
1540 Eastern Parkway (ex. Saratoga Ave.) B'klyn, N. Y.
Phone: Dickens 5-5363

"Chicago's First Modern School of Percussion"
BOBBY CHRISTIAN School of Percussion
Kimball Bldg., Suite 1413 Wabash Ave. & Jackson Blvd.
WEBster 9-2993 Chicago, Ill.
"Featuring America's Outstanding Teachers"
... the most progressive and prominent school in all America—endorsed by the greatest drummers and musicians alike.
DRUMS—TYMPANI—VIBRAPHONE—XYLOPHONE—MARIMBA
Bop, Bongos, Chimes, Bells, and all phases of Percussion instruments.
COACHING: Radio, Theatre, Classical & South American Percussion, Conducting, Harmony, Theory and Arranging
Bobby Christian, Dir. Frank Rullo, Asst. Dir.
Enroll at any time for private instruction
THE BOBBY CHRISTIAN SCHOOL OF PERCUSSION
Without obligation, please send me complete information on BOBBY CHRISTIAN MODERN DRUM STUDY for sight reading and information on Drum courses, etc.
Name _____
Address _____
City _____ State _____

Have You Studied Harmony?

HARMONY AND OTHER ADVANCED MUSICAL TECHNIQUES ARE USED BY TODAY'S MUSIC LEADERS.

UNIVERSITY EXTENSION CONSERVATORY

Dept. E-108, 28 E. Jackson Blvd., Chicago 4, Illinois

<input type="checkbox"/> Piano, Teacher's Normal Course	<input type="checkbox"/> Choral Conducting	<input type="checkbox"/> Voice
<input type="checkbox"/> Piano, Student's Course	<input type="checkbox"/> Dance Band Arranging	<input type="checkbox"/> Guitar
<input type="checkbox"/> Public School Mus.—Beginner's	<input type="checkbox"/> History & Analysis of Music	<input type="checkbox"/> Mandolin
<input type="checkbox"/> Public School Mus.—Supervisor's	<input type="checkbox"/> Cornet—Trumpet	<input type="checkbox"/> Violin
<input type="checkbox"/> Advanced Composition	<input type="checkbox"/> Professional Cornet-Trumpet	<input type="checkbox"/> Clarinet
<input type="checkbox"/> Ear Training & Sight Singing	<input type="checkbox"/> Double Counterpoint	<input type="checkbox"/> Saxophone

Name _____
Street No. _____ State _____
City _____
Give music experience _____
Would you like to earn the Bachelor of Music Degree? _____ Age _____

Subscribe to
DOWN BEAT
and
become eligible
at no extra cost
for
the All-Coverage
Accident Insurance
Policy
SEE PAGE 5

ALONG THE LINE

"ALONG THE LINE"

The new "Along The Line" columns on this page are limited to the professionals only at special professional rates.

Designed especially to keep your fans informed about you.

Bands, Combos and Singles, write now for information and special twelve month rates.

☆☆☆

ADVERTISING DEPARTMENT

DOWN BEAT

203 N. Wabash Avenue
Chicago 1, Ill.



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; McC—McConkey Music Corp., 1619 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oley, 8848 Sunset Blvd., Hwd.; WMA—William Morris Agency, 745 Fifth Ave., NYC.

Playing Along



New York—Parlor practice with a new twist, by Greenwich night club owner Ed Winston, is his singing and piano playing in his own spot along with juke box discs. Winston recently brought in pianist Morton Krouse to play for cocktails and dinner—without record accompaniment.

Thornhill, Claude (Roosevelt) New Orleans, Out 3/2, h.
Towner, George (On Tour) GAC
Tucker, Orrin (Ambassador) L. A., Out 2/28, h: (Roosevelt) New Orleans, 3/9-4/5, h.

Wald, Jerry (On Tour) GAC
Waples, Buddy (Peacock) Jacksonville, Fla., nc
Watkins, Sammy (Hollenden) Cleveland, h
Welk, Lawrence (Casa Loma) St. Louis, 2/25-3/3, h
Wilder, Ram (Mapes) Reno, h
Williams, Griff (Trionon) Chicago, Out 4/17, h
Williams, Paul (On Tour) MG
Winslow, George (Marquette) Chicago, r
Wolver, Dick (Phillips) Hot Springs, Ark., r

Combos

Abbey, Leon (Harry's) Chicago, cl
Allen, Red (Silhouette) Chicago, nc
Armstrong, Louis (Mardi Gras) New Orleans, 2/27-3/1: (Flamingo) Las Vegas, 3/10-23, h

Bal-Blue Three (Rhythm Room) Vallejo, Calif., nc
Bell, Curt (Ten Eyck) Albany, N. Y., h
Borr, Mische (Waldorf-Astoria) NYC, h
Brent, Ira (Tavern-on-the-Green) NYC, nc

Brown, Ray (On Tour) MG
Butterfield, Billy (Nick's) NYC, nc
Calloway, Cab (Clover) Miami, Out 3/8, nc
Carter & Bowie (Cerutti's) NYC, nc
Cassidy Trio, Joe (Apollo) Chicago, cl
Castellanos, Al (Belmont Plaza) NYC, h
Charlotte, (Mapes) Reno, Out 3/7, h
Charles Trio, Evan, (Holland) Minneapolis, nc

Chittison, Herman (Vanguard) NYC, nc
Conners (Town House) Reno, nc
Cogan Trio, Norman (Club 43) Sunnyvale, L. A., N. Y., Out 5/1, nc
Cole Trio, King (Andre's) Syracuse, N. Y., 3/1-7, nc: (Rajah) Reading, Pa., 3/10-13, t: (Merry-go-Round) Youngstown, O., 4/25-5/1, nc
Collins, Lee (Victory) Chicago
Conn, Irving (Savoy Plaza) NYC, h
Cooper, Allen (Iceland) NYC, r
Corber, Gene (Forest Hills) Greenville, S. C., cc
Coty, Red (Sherman) Chicago, h

Daffy Dills (Sky Way) Cleveland, cl
Daily, Pete (Eddie Spivak's) Hwd., nc
DeAlonso, Freddie (Ritz Plaza) Miami, h
DeAmico, Nick (Roney Plaza) Miami, h
Dante Trio (Midwood) Brooklyn, N. Y., r
Dardanelle Trio (Park Sheraton) NYC, h
Davis, Dick (Sportmen's) Newport, Ky., Out 3/6, nc
Davis, Johnny Seat (Stage Door) Milwaukee, Out 2/28, nc
Dee Trio Johnny (59 Club) Staten Island, N. Y., Out 3/20, nc
Deep River Boys (Mercur's) Pittsburgh, Out 2/27, nc
Delta Rhythm Boys (Bagatelle) NYC, nc
DeParis, Wilbur (Child's) NYC, r
Dixieland (Isabel's) Chicago, r
Duroso, Michael (Copacabana) NYC, nc

Eckstrand, Ray (Dem) Rego Park, L. I., N. Y., nc
Ellyn, Jimmy (Rose Bowl) Springfield, Ill., nc
Ennio's (Ambassador) NYC, h

Fields, Herbie (Flame) St. Paul, Out 3/6, nc
Ford Quintet, Billy (Tyler's) Avenel, N. J., Out 3/20, nc
Four Blazes (Nob Hill) Chicago, nc

Gidden, Jerry (Congress) Chicago, h
Gonzalez, Leon (Crown Propeller) Chicago, nc

Hardiman, Baggie (Click) Philadelphia, r
Harmonicks (Palace) Youngstown, O., Out 3/2, t
Harold, Lou (Bal Tabarin) NYC, nc
Harrison, Cass (Yacht & Country) Norfolk, Va., cc
Hayes, Edgar (Ciro's) San Francisco, nc
Hickman, Chester (New Haven) Chicago, cl
Holmes, Alan (Astor) NYC, h
Hummel, Bill (South-of-the-Border) San Francisco, La., nc
Hunt, Floyd (Midtown) St. Louis, Out 2/28, h
Hunt, Pee Wee (Dome) Minneapolis, Out 3/13, nc

Ingle, Red (Village Barn) NYC, nc
Ink Spots (Music Bowl) Chicago, 2/25-3/6, nc: (Palace) Youngstown, 3/7-9, t

Jackson, Bull Moose (Cricket) L. A., 2/25-3/17, nc
J.J.J.'s Trio (Echo) Walpole, Mass., Out 3/16, r

Jordan, Louis (Empire) Hwd., 2/23-3/16, nc
Jordan, Will (Vanguard) NYC, nc

Kane, Artie (Larry's) Tampa, nc
Kaye, Syd (Track Bar) Brooklyn, N. Y., nc
Kelly Quintet, Claude (Valencia) Cheyenne, Wyo, nc
Kent, Erwin (St. Moritz) NYC, h
Kent, Peter (New Yorker) NYC, h
Kernels of Korn (Jack Dempsey's) NYC, nc

Lane, Ralph (Pierre) NYC, h
Leighton, Johnny (De Soto) Savannah, Ga., h
Lester, Larry (Graumere) Chicago, h
Lily Trio, Wayne (El Comido) Richmond, Ind.

Martin, Dave (Cafe Society) NYC, nc
Mayerson Trio, Bernie (Roney Plaza) NYC, nc
MacDonald, Bill (Wonder Bar) Milan, O., nc
Melba, Stanley (Pierre) NYC, h
Meis, Jose (Warwick) NYC, h
Meis, Tony, William (Gus Stevens') Biloxi, Miss., cl
Milla Brothers (Bill Green's) Pittsburgh, 3/4-17, nc
Morse, Miff (Bee Hive) Chicago, nc
Moody Quartet, Joe (Somerset House) Riverside, Calif., nc
Munroe, Al (Nestle Inn) Astoria, L. I., N. Y., nc

Negret, Tony (Versailles) Miami, h
Nelson, Trio (Melody) Ft. Lauderdale, Fla., cl
Nichols, Red (Hangover) L. A., nc
Nye, Jack (Imig Manor) San Diego, h

O'Brien & Evans Due (Evergreens) Havana, Ill., cl
Original Indiana Five (Kiki's) Brooklyn, N. Y., nc
Otis, Hal (Sherman) Chicago, h

Palmer, Jack (Iceland) NYC, r
Panchito (Versailles) NYC, nc
Parker, Charlie (Royal Roost) NYC, nc
Phillips Trio, Sonny (49 Club) Pueblo, Colo., nc

Ranch, Harry (Jack Dempsey's) NYC, nc
Richards, Billee & George (V.F.W.) Grand Island, Nebr., nc
Robie, Chet (Cairo) Chicago, cl
Roth Trio, Don (Continental) Kansas City, Mo., nc
Rusin, Sonny (Pin-Up) NYC, nc

Scott, Cecil (Jimmy Ryan's) NYC, nc
Shaw, Joel (Delmonico's) NYC, h
Shaw, Milt (St. Regis) NYC, h
Silhouettes (Black Bear) Duluth, Minn., nc
Sunmexers (Clover) Peoria, Ill., Out 2/27, cl: (Horsehoe) Rock Island, Ill., In 2/28, nc
Two Shots & A Coke (Ace O'Hearts) Union City, N. J., Out 2/28, nc

Three Brothers (Park Terrace) Brooklyn, N. Y., nc
Three Notes (Crescendo) Bayside, L. I., N. Y., nc
Three Sharps (Top Hat) Grand Island, Nebr., nc
Townsmen (Sky Club) Chicago, nc
Townsmen Trio (French Village) Bakersfield, Calif., nc

Trace, Al (Blackhawk) Chicago, 3/2-4/25, r
Traymon, Dolph (Caro's) Manhasset, L. I., N. Y., nc
Tunemixers (Clover) Peoria, Ill., Out 2/27, cl: (Horsehoe) Rock Island, Ill., In 2/28, nc
Two Shots & A Coke (Ace O'Hearts) Union City, N. J., Out 2/28, nc

Vagabonds (Beachcomber) Miami, nc
Ventura, Charlie (Ball) Washington, D. C., 3/8-13, nc
Vonne Vere Trio (Town) Houston, cl

Wiggins, Eddie (Riviera) Chicago, cl
Wright, Stanley (Pierre) NYC, h

Yaged, Sol (Three Deuces) NYC, nc
Young, Lester (Blue Note) Chicago, Out 3/18, nc
Zimmerman Trio, Carl (Crown Propeller) Chicago, nc

ALONG THE LINE

BAND LEADERS
COMBOS
SINGLES

Make it easy for your fans to follow you throughout the year.

Special twelve month low rates are now available in the new "Along The Line" columns of the Band Routes Page.

The number of spaces is limited, so write immediately for special rates and information to:

ADVERTISING DEPARTMENT

DOWN BEAT

203 N. Wabash Avenue
Chicago 1, Ill.

Singles

Adler, Larry (Shamrock) Houston, In 3/16, h
Ammons, Albert (Tailspin) Chicago, cl
Bailey, Pearl (Adams) Newark, 2/24-3/1, t
Betts, Johnny (Morocco) Chicago, cl
Bold, Dave (Palladium) St. Louis, cl
Brooks, Stella (Brevoort) NYC, h
Bueno, Delora (Blue Angel) NYC, nc
Chaney, Charley (Ball) Detroit, Out 2/27, cl
Churchill, Savannah (Cafe Society Up-town) San Francisco, 2/24-3/9, nc
Crooley, Les (Drake) NYC, h

Daniels, Billy (Savannah) NYC, Out 3/20, nc
Davis, Martha (Blue Angel) NYC, nc
Dennis, Clark (Biltmore Bowl) L.A., nc
Diamond, Florence (Fairmont) San Francisco, Out 3/17, h
Drew, Charley (Taft) NYC, h
Eberle, Bob (Paramount) NYC, t
Eckstine, Billy (Ciro's) San Francisco, Out 3/1, nc

Fields, Gracie (Plaza) NYC 2/10-3/16, h
Fitzgerald, Ella (On Tour) MG
Gale, Belle (Vanderbilt) NYC, h
Gardner, Jack (Cipango) Dallas, nc
Gentry, Leroy (Diplomat) Lansing, Mich., cl
Grant, Mel (Key) Chicago, nc
Green, Miltzi (Copacabana) NYC, nc
Guarnieri, Johnny (L'Aiglon) NYC, nc

Harden, Harry (Armado's) NYC, nc
Hill, Chippie (Jimmy Ryan's) NYC, nc
Howard, Bart (Tony Soma's) NYC, nc
Hunter, Ivory Joe (On Tour) ABC
Hutton, Marion (Strand) NYC, Out 2/24, t: (Earle) Philadelphia, 2/25-3/1, t
Hyle, Frankie (Helsing's) Chicago, cl
Hynds, Johnny (Ciro's) Chicago, r

Kay, Beatrice (Glenn's Rendezvous) Cincinnati, 2/18-3/3, nc
Kay, Dolly (Graumere) Chicago, h
Kelly, Peck (Dixie) Houston, nc

Laine, Frankie (Merry-Go-Round) Youngstown, O., 2/28-3/6, nc: (State) Cleveland, 3/10-16, t: (Rainbow Rendezvous) Salt Lake City, 3/23-28, h: (Palomar) Vancouver, 4/4-17, nc: (Ambassador) L.A., 4/26-5/23, h
Lansford, Frances (Carnival) Minneapolis, Out 3/2, nc
Lutes, Marcy (Clique) NYC, nc

Martis, Lucille (Ft. Hayes) Columbus, O., nc
McNulty, Hazel (Cafe James) NYC, nc
Mercer, Mabel (Tony Soma's) NYC, nc
Miles, Denny (Mark Twain) Chicago, cl
Mills, Sinclair (Sky Club) Chicago, nc
Montgomery, Little Brother (Diamond lounge) Chicago, nc
Murphy, Rose (Monte Carlo) Miami, Out 2/28, nc: (Latin Quarter) Cincinnati, 3/11-24, nc

Osterwald, Bibi (Ruban Bleu) NYC, nc
Page, Patti (Copacabana) NYC, Out 2/27, nc
Penree, Johnny (Henry Hudson) NYC, h
Ravassa, Carl (Copacabana) NYC, nc
Richardson, Lee (On Tour) MG
Rocco, Maurice (Roxxy) NYC, Out 3/7, t
Ross, Dorothy (Bagatelle) NYC, nc
Ryall, George (Barbison Plaza) NYC, h

Saunders, Nettie (Chesterfield) Sioux City, nc
Shay, Dorothy (Beverly) New Orleans, Out 3/8, nc
Simpkins, Arthur Lee (Palomar) Vancouver, B. C., 2/28-3/13, nc
Southern, Gerry (Beach) Chicago, cl
Steele, Eddie (Cerutti's) NYC, nc
Strain, Ralph (Sazarae) NYC, nc
Sullivan, Maxine (Bagatelle) NYC, nc
Sykes, Forrest (Vanity Fair) Chicago, cl

Tate, Norene (Little Casino) NYC, nc
Taylor, Harry (Cafe Trouville) NYC, cl
Thaler, Jacques (Armando's) NYC, nc
Torme, Mel (Paramount) NYC, t: (State) Hartford, 3/25-27, t: (Blue Note) Chicago, 3/28-4/10, nc
Tucker, Sophie (Beachcomber) Miami, nc
Vallee, Rudy (Roxxy) NYC, t: (Ambassador) L.A., In 3/29, h
Vaughan, Sarah (Blue Note) Chicago, 2/14-3/13, nc

Walter, Cy (Drake) NYC, h
Washington, Dinah (Royal Roost) NYC, nc
White, Josh (Le Papillon) Hwd., nc
Wilson, Garland (Little Casino) NYC, nc
Wilson, Julie (St. Regis) NYC, h
Winston, Ed (Winston's) NYC, nc

Boston Ken Returns To Union Bands

Boston—The Ken club has shifted back to union bands after using one nonunion combo which didn't help the bad business too much. Manager Roy Chase has prepared a roster of local jazz combos which will play the spot starting with the Eddie Conrad combo and ending with the Four Tones on April 10.

The Conrad combo has been inked to a two-week contract and will be followed by the Herbie Lee band, which will stay until February 27. The Lee unit has been playing one-niters the past few months and this booking will give the young leader a chance to display his new bop library. Besides Lee, the Ken has inked the Tony Vento combo, which opens February 28 for two weeks.

Robinson Promoted

Located close by the Ken, the spacious Rio Casino has been promoting the Paul Robinson combo as one of the features of that spot. The Louis Jordan-styled combo has a large following here.

Replacing the Robinson combo at the Petty lounge is the Jimmy Wood quartet. The Wood quartet is a newly organized vocal-instrumental group which gained recognition at Wally's Paradise a few months ago and since then has accumulated a large following.

With the Savoy cafe and Hi-Hat doing the biggest business on Mass. avenue, Wally's Paradise has made a fresh bid for more jazz trade by purchasing air time over station WVOM.

The Paradise will feature Jimmy Tyler and rhythm vocalist LeRoy Brown every Monday, Tuesday, and Friday evening for a half hour. Besides featuring the house attractions, local guests also will be inked for the program.

Clarinetist Edmond Hall, who currently is appearing at the Savoy, has teamed with sideman George Wein in order to promote a special jazz concert at Jordan hall on March 1. The two promoters have contracted the services of Wild Bill Davison and Frankie Newton as added attractions.

Hall Most of Time

The Hall combo will play most of the evening and will feature two bassists, Johnny Fields and Al Morgan. Morgan has been granted a night off from the Sabby Lewis band in order to appear as one of the name attractions.

It was planned to have the Bob Wilber combo share the bill with Hall unit, but union rulings prevented this. The Wilber fan club has pledged to support the Hall-Wein concert.

Boston's Schillinger House has launched a total of six bands which will be handled by booker Sid Schlager. Only band which has made it's public debut has been that of altoist Fred Guerra, ex-Miller and Benke sideman. The Guerra band has been doing college dates along with ballroom engagements the past few months.

Plans are under way to have the band work steadily in one of the local ballrooms. Other Schillinger House bands include Tex Richards, Tommy Todd, Dick Le Fave, Joe Viola, and Lee Daniels.

AROUND TOWN: Rubin Moulds moved out of the Crystal-tone record office with plans of operating his own recording company. Al Diehl has organized a large dance band since completing his engagement at the Music Box.

The Dave Lester band moved into the Latin Quarter with trombonist Dick LaFave featured. Pianist Al Vega joined the teaching staff at Schillinger House. Vocalist Ray Dorey will croon for Victor records.

Trumpeter Tommy DiCarlo moved out of the Larry Green band and into the Dave Lester unit. Vocalist Tommy Todd is doing a single at the Stable. Ernie West is now being featured at the Village Barn. The Hiawatha Lockhart bop band will do one-niters. Clarence Jackson and his Four Notes of Rhythm support the Hi-Hat bill. Art Foxall combo returned to Boston for a short vacation.

George Meyer's combo has been held over at the Brewster.

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Continuing with ear training—after you can write melodies fairly well by ear, the next procedure is to study a system of ear training for chords. The first step in this process is to practice singing arpeggios. Starting with major chords, learn to sing all chords in arpeggio form, including major, minor, seventh, major seventh, minor seventh, and diminished seventh.

A lot of persons have been writing in wanting to know something about writing introductions. So we'll devote the rest of the space this time to that subject.

There are two schools of thought on intros, one claims it is better to write the melody first and then harmonize it; the second claims it is best to get a chord progression first and then write the melody to the progression. We think the

second method easier to work with, and here's why:

If you will learn a standard set of chord patterns, it is a cinch to write melodies to these patterns. Each pattern can be used by itself or in combination with other patterns. The rhythmic structure of the patterns may vary also. Here are all the chords of the patterns in two beats each. However, you may use each chord for any desired length of time. As a practice routine, write about four melodies (from four to six bars) on each of the patterns:

EXAMPLE I

Pattern No. 1: C / Am7 / Dm7 / G7 /

Pattern No. 2: C / Cdim. / Dm7 / G7 /

Pattern No. 3: C / Gdim. / Dm7 / G7 /

Pattern No. 4: C / A7 / D7 / G7 /

Pattern No. 5: Dm7 / G7 / Dm7 / G7 /

Pattern No. 6: C / C7 / F / Fm /

Pattern No. 7: C / Em / F / G7 /

Pattern No. 8: C / / / F9 / / /

We can't list all of the patterns in this issue so we'll try to present a new one with each column.

Remember that the bass fiddle sounds an octave lower than written.

(Ed. note: Send your questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York City 19. Include self-addressed, stamped envelope for personal reply.)

Savoy features Sunday noon sessions with top Dixielanders playing. Altoist Dick Sanito joined the Pete Chase band. Tenorists Nick Peters and Al Bertocci have been featured at sessions in Brockton and Fall River. Eddie Petty is the new disc jockey at station WVOM. Petty will spin jazz platens and do a single as pianist.

Vocalist Teddy King will not leave the Gene Jones band as rumored. The Tony Bruno band continues at Stuebens. Jimmy Tyler waxed *Date with Clayton* for disc jockey Bob Clayton of WHDH. Concerts coming up include one by Jazz at the Philharmonic and Woody Herman-King Cole for Symphony hall.

—Ray Barron

Usher Gets Airers

New York—Billy Usher, former vocalist with Tommy Dorsey, Harry James, and Charlie Barnet, is doing a 15-minute commercial series over WINS, Tuesday through Saturday, and a half-hour sustaining stint over WOR, Sunday, Wednesday, and Friday at noon.

The Dentist Advises

Chicago—Because the deadline for this issue arrived before the previous issue went on sale, it will be impossible to carry information in *The Dentist Advises* column this time.

It will take time for questions to reach this office so that the next in the series can be written. If any reader has a question concerning dental problems peculiar to musicians, send it to *The Dentist Advises*, c/o *Down Beat*, 203 N. Wabash avenue, Chicago, 1, Ill. For personal reply, send self-addressed, stamped envelope.

Down Beat covers the music news from coast to coast and is read around the world.

Watch for *Panorama of Jazz*!

Navy Offers Duchin, Guests For Airers

New York—A series of 13 quarter-hour programs featuring Eddy Duchin and guests, is being offered radio stations throughout the country by the navy department. Purpose of the platters is to stimulate naval reserve recruiting and officer procurement.

Labeled *The Eddy Duchin Show*, it includes among the guest stars Jane Froman, Georgia Gibbs, Kay Armen, Eugenie Baird, Connie Boswell, Maxine Sullivan, Anita Ellis, Janette Davis, Yvette, Bea Wain, Jane Pickens, and Nancy Donovan.



ERNIE ROYAL

featured with Woody Herman

is a trumpet student of

CHARLES COLIN

Write, Wire or Phone for Information

111-C W. 48 St., New York City

Telephone: Circle 5-5167

NEW CUSTOM BUILT TODD STREAMLINERS

Catch Ellington, Kenton, Herman, James, Spivak, etc. Then ask yourself, Can you afford to buck this competition in appearance, etc., offered by these quality aluminum stands? We don't think so. But, it's your red wagon. MODERNIZE NOW!

Complete with fibreglass front, \$10.00; Plexiglass, \$15.00

GIB TODD, 1215 Lilac Rd., Charlotte 3, N. C.

WOULD YOU PAY... \$1.00

- TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO.
- TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL Eb, Bb & C INSTRUMENTS AT THE SAME TIME.

- FOR A COMPLETE COURSE ON ARRANGING.
- TO HAVE A SOUND KNOWLEDGE OF CHORD PROGRESSION.
- TO BE ABLE TO TRANSPOSE ANY SONG TO ANY OTHER KEY.
- TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY.

THE LIGHTNING ARRANGER

Is the only musical device in the world that will DO ALL THIS! \$500 Worth of Musical Knowledge—and You Can Carry It in Your Vest Pocket

DON'T DELAY To get our New Model.

Inquire at your local music dealer or send only \$1.00 now to

Lightning Arranger Co.

Allentown, Penna.

or for \$1.50 we will send you our "LIFETIME" CELLULOID MODEL Money Refunded If Not Satisfied

SENSATIONAL! DIFFERENT!

THE NEW THIN REED

THE CANE REED with the FLAT BACK

FULL VIBRATION UNDER THE LIGATURE!

THIN REED COMPANY • Box 726, White Plains, N. Y.

- MORE POWER
- EASIER BLOWING
- FINER TONE
- BEST FRENCH CANE

NOW AVAILABLE AT

BETTER MUSIC STORES!

If your Dealer can't supply you,

please forward his name and address. In return we'll send you

FREE a sample THIN REED.

Dealers: Inquiries and sample orders invited. Exclusive Dealer-

ships available.

DRUMMERS

SAM ULANO'S "BASS BOPS"

The very newest in effective drum study, BASS BOPS will induce and improve proper development of genuine hand and foot coordination! Will quickly help you acquire that smooth running combination needed to produce a really good BOP effect! Excellent for beginner or advanced student! ORDER NOW!

PRICE . . . only \$1.00

Just released. Make sure you

obtain your copies now!

Send check or money-order today!

LANE PUBLISHING CO.

TODAY'S TWO MOST PROGRESSIVE STUDY BOOKS

SAM ULANO'S "RUDIMENTAL GUIDE"

Here is an up-to-the-minute treatment of the rudiments of drumming . . . for the beginner, intermediate, or advanced drummer . . . as well as for the teacher! Containing a compilation of all the fundamental strokes and their inversions, RUDIMENTAL GUIDE gives you a carefully selected list of all the basic strokes to be used in your scheduled day by day practice routine! A wonderfully concise approach to the rudimental subject! ORDER NOW!

PRICE . . . only \$1.50

Your order will be sent by return mail!

1739 Boston Road, Bronx 60, N. Y., N. Y.

ONE HOUR SERVICE

Orchestrations, Orkettes, Sheet Music and latest Be-Bop Arrangements. Mailed to you one hour after order is received. Fastest service in the world.

Write for Free Booklet

EMPIRE MUSIC SUPPLY

1545 BROADWAY

NEW YORK 19, N. Y.

RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

MANUFACTURED BY

ELECTRO STRING INSTRUMENT CORPORATION

6071 S. WESTERN AVENUE—LOS ANGELES, CALIFORNIA—Write for Catalog

Dizzy Gillespie
Howard McGhee
Erskine Hawkins
"Hot Lips" Page
Jack Teagarden, etc.

Roy Eldridge
Cootie Williams
Buck Clayton
Adolphus "Doc" Cheatham

Randy Brooks
Charles Collins
Russell "Pops" Smith
Juan Tizol

Some of our Special Models! "LaVelle" Custom-Built Mouthpieces. . . for ALL BRASS INSTRUMENTS

All types, suitable for any class of work. Information upon request.

RONALD H. LaVELLE

441 SIXTH AVENUE

PITTSBURGH 19, PA.

MAKE INSTRUMENTS LAST LONGER... with

HOLTON ELECTRIC OIL

Dependable lubrication reduces wear . . . prevents corrosion . . . keeps valves responsive. Use the Electric Oil that matches the high standards of the HOLTON instrument line. Buy it from your music dealer—

with Drop Applicator 36c
with Plastic Cap 25c

FRANK HOLTON & CO.
MILWAUKEE, WISCONSIN

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

50c Extra for Box Service

Remittance Must Accompany Copy
(Count Name, Address, City and State)

Classified Deadline—16 Days
Prior to Date of Publication

CENSORSHIP

All advertising copy must pass the rigid censorship which has constantly protected Down Beat readers from the unworthy.

AT LIBERTY

GIRL TRUMPET—experienced, read, fake, good range, tone, vocals, neat. Box A-569, Down Beat, Chicago 1.

GIRL BASS, experienced, walking bass, good beat, read, fake, vocals. Box A-568, Down Beat, Chicago 1.

FOR SALE

ORCHESTRA COATS, beige (used) \$8.00; white, \$4.00; blue, \$7.00; tuxedo trousers, \$6.00; new coats, maroon, blue, shawl collars, \$20.00; tuxedo suits, \$30.00. WALLACE, 2416 N. Halsted, Chicago.

USED STOCK ARRANGEMENTS. Send for list, Editor's, P.O. Box 450, New Philadelphia, Ohio.

EXTRA SPECIAL! 1000—Names—Addresses Songwriters—\$1.00—POPULAR ADVERTISING COMPANY, Box 927, Atlanta, Georgia.

ARRANGEMENTS

FREE TENORS, trumpet, rhythm. Free list. Pete Wiley, 643 Tennessee, Lawrence, Kansas.

MALL BAND SPECIALS. Made to order. 90c part. Local stamp 65c. Lee Selby, 639 So. Okmulgee, Okmulgee, Oklahoma.

SIZZLING HOT PIANO introductions, \$1.00 postpaid. This is root. Maynard Thompson, 23 Madison Ave., Endicott, N.Y.

BREATH UNISON BOP ARRANGEMENTS, to standards, 3 parts 75c. Sax, trumpet, piano. Write ALL STAR COMPANY, Box 603 Sharpville, Penna.

MUSIC PRINTED—200 Professional copies \$20.00—1000 Autographed copies in color \$70.00—Recording. URAB DB, 245 West 34th St., New York (Stamp Booklet).

PIANO-VOCAL arranged from melody, \$4.00. "Approvals" offered. Malcolm Lee, 344 Primrose, Syracuse 5, N.Y.

WRITE FOR FREE LIST of specials. Charlie Price, Danville, Va.

SMALL COMBOS, play pop tunes, voiced for rpt., alto, tenor, rhythm. \$ for \$2.00. VENETIAN SERVICE, 8 E. Fayette St., Uniontown, Penna.

ARRANGEMENTS made individually to your own specifications. Original manuscripts. No list. Box 481, Down Beat, Chicago 1.

PHONOGRAPH RECORDS

RECORDS FROM JUKE BOXES CHEAP. Catalog. PARAMOUNT, D-513 East Market, Wilkes-Barre, Penna.

FALKNER BROS. RECORDS, 383 Columbus Ave., Boston, Mass.

THOSE RECORDS YOU WANT are listed in our Free Catalog. Send postcard today. THE RECORD CENTER, 2217 E. Mississippi, Denver, Colorado.

HELP WANTED

ORGANIZED ORCHESTRAS WANTED. Steady work in mid-west. 5000 contacts. Established agency. HOWARD WHITE ORCHESTRA SERVICE, Omaha, Nebraska.

WANTED DANCE MUSICIANS TERRITORY BAND. Write, Don Strickland, 696 West 10th St., Mankato, Minn.

MISCELLANEOUS

BRASS MUSICIANS—The Secrets of Musical Instrument Repairing revealed to you in an easily understood booklet, complete with diagrams. Repair your own instrument at home. For this invaluable book, send only \$1.00 to COCHRANE-GAGE INSTRUMENT COMPANY, 28 Wellington Street, W., Toronto, Canada.

SENSATIONAL SONG PARODIES by established writer. Different situations, original material, socko endings. 1949 list on request. MANNY GORDON, 819 W. North Avenue, Milwaukee 5, Wisconsin.

WILL BUY USED JAZZ or opera records. Also collection. Jacob S. Schneider, 128 W. 66th Street, N.Y.C.

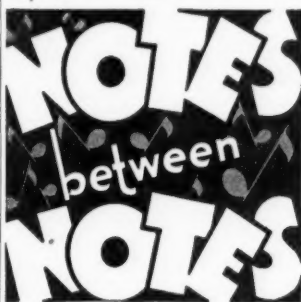
PARODIES! SONGS! Catalog Free. Kleinman, 5146 Strohm, No. Hollywood, California.

LEARN PIANO TUNING at home. Write: Karl Bartenbach, 1001-B Wells, Lafayette, Indiana.

Gange Gals Get Commercial; Click



Dayton, Ohio—"We've gotten very commercial, finally," guitarist Marion Gange says in explanation of her group's long stay at the Hotel Miami here. Marion, who toured with a veterans hospital shows troupe recently, has Bonnie Addleman on bass; Bertha Wells, piano, and Elinor Sherry, top left above, formerly with Mutual Broadcasting in New York, on vocals.



By Michael Levin

New York—At last the creaking machine that too often is Decca has climbed up off it and presented the public with a decent Joe Mooney record.

We have been more than considerably embarrassed since first uttering frothing panegyrics in praise of this still quite wonderful quartet by the fact that Decca gave them a nonresonant studio and poor surfaces.

Added to fatigue of overrecording, the Mooney records never had the humor nor the quietly complex sparkle which makes them so fascinating in person. With *Nancy* and a novelty about some *Man With a Million Dollars*, you have some chance of hearing what all the shouting has been about.

Mike

On *Nancy*, you should note the perfect pitch which allows Joe to start the vocal cold; the delicately stated double time continuously implied; the constant interplay of lineal ideas between guitar, clarinet, bass, and accordion; the use of clarinet solos in the second chorus, and through the whole side, the feeling of delicacy and restraint always present. *Man* will draw the nickels.

I admit you will not hear bop

MUSICIANS' HANDBOOK

STANDARD
DANCE MUSIC GUIDE

A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes—Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including—"The Song Histories of Favorite Composers."

"Song Hits through the Years"—The outstanding songs of each year, from the Gay Nineties to the present day.

SEND FOR YOUR COPY TODAY \$1.00
50c Edition Also Available

A RAY DE VITA
150 Knickerbocker Avenue Brooklyn N.Y.

figures here, or many of the changes which many jazz writers label "modern," yet he who says the Mooney harmonic framework is simple is in for much duplication trouble.

Still the most attractive and different thing about this group to us is its ability to be fresh and rhythmic, while retaining a precision and balance usually confined to good classical chamber music.

Department of favorite quotations: From an interview famed press agent (not publicist) Russell Birdwell gave the *Dallas Morning News*: "Not long ago, he found Frankie Laine, the be-bop singer,

PIANO-BREAKS!

Adaptable to Violin, Clarinet, Sax, etc. Our Monthly Break Bulletin is full of hot breaks, figures and boogie effects so you can improvise extra choruses of Hit-parade tunes. Send 20c for a copy or \$2 for 12 months. Mention if teacher.

"THE AXEL CHRISTENSEN METHOD"
Studio D, P.O. Box 185, Wheaton, Ill.

INTRODUCING A STUDY IN PROGRESSIVE JAZZ

(Series #1)

Written in piano form with a detailed explanation of the unusual chord formations.

\$2.00

The House of Modern Music
15796 Snowden Ave., Detroit 27, Mich.

NEW BOOK!!!!

The Clarinet and Clarinet Playing
A Text—Not a "method"
To be used WITH any standard Method

Robert Willaman

Formerly with Sousa, Pryor, Victor Herbert
1st Clar. WOR 1929-1935.

THE Whole story of Clarinet Playing
241 pages Cloth, \$3.75

Author and Publisher
ROBERT WILLAMAN Salt Point, N. Y.



AN IDEA FOR YOUR NEW CARD
113 reproductions of billing created by us for America's leading bands, including Kay Kyser, Wayne King, etc.—MAILED FREE—Positive proof we serve top-notchers. Get in this class by using CENTRAL art posters. Write NOW for date book, price list, samples. CENTRAL SHOW PRINTING COMPANY
MASON CITY, IOWA

working for \$40 a week in a 'broken down, crummy joint.' He undertook to promote Laine, who now is doing \$15,000 a week on a personal appearance tour."

This is what is known as the two-clause-sentence trap—Birdwell's promotion had very little to do with what Frankie is making, which ain't \$15,000.

In a New York interview with French composer-pianist Francis Poulenc, his manager told the interviewers that "Artie Shaw, for instance, has commissioned him to compose a clarinet concerto." At this Poulenc, shrugged, said, "But who is this artieshow. In France, it is a vegetable."

It is here, too.

WRITE SONG POEMS?

If so, you'll want "Write Your Own Music," complete, simple method of composition. No previous music training necessary. \$1.25.

NEWMOUNT PUBLISHING CO.

Dept. 16 505 Fifth Ave. New York 17, N. Y.

DANCE BANDS

We offer you Modern Printing and Publicity service, obtainable at no other house. Stationery, Advertising Post cards, Letters and ideas, when sent to Clubs, Ballrooms, etc., will keep your band busy. 100 Cuts to dress up your advertising at no extra cost. Will add prestige to any band. SAMPLES FREE.

Sax-Clarinet REEDS at HALF PRICE
Discontinuing our Reed dept. Tenor and clarinet ONLY. Tenor reeds reg. 50c ea. NOW 25c ea. Clarinet reg. 30c ea. NOW 15c.

PERSONALIZED STATIONERY
Printed in 2 colors with your FULL NAME on reg bond with cut of ANY musical instrument. 100 Lids, 75 Cents. \$2 POSTPAID. We now have Modern Girl Piano cut. The Most unique Stationery ever offered. Stamps accepted. NO C.O.D.'S.

TERMINAL ORCHESTRA SERVICE
4019 1/2 Kimball Suite 710 Chicago 25

ORIGINAL FANTASIES

"Night Wind"—featuring tenor "Theme"—featuring trombone
Especially arranged by
HY SCHINDLER for
5, 6, or 7 Brass, 5 saxes and rhythm
LIDNA PRINTING CO.
100 W. 40th St., N.Y.C.

PIANO SECRETS!

52 SECRETS!—Runs, Fills, Breaks, Tricks, Chord Symbols, etc.....\$1.00
BE-BOP PIANO! (3 full solos).....\$1.00
52 INTROS (100 books—all styles).....\$2.00
36 MODULATIONS (New series).....\$1.00
All are authentic PROFESSIONAL styles
Money Back Guarantee. NO C.O.D. orders

LEIGHTON GUPTILL (802)
345 Hudson St., New York, N. Y.

JAZZ PIANISTS

Now available!—A complete set of MODERN CHORDS to streamline your left hand: 4ths, 9ths, 11ths, 13ths, etc. Valuable for all instrumentalists and arrangers—Simplified chord spellings. Price \$1.00. No C.O.D.'s

Rates for teachers:
Alvin Morgan Teacher of Modern Piano
127 West 96th St. New York 25, N.Y.



Exclusive Photos! BANDS IN ACTION!

Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8x10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each; \$5 for \$1.

ARSENE STUDIOS

1585-D BROADWAY, N. Y., N. Y.

VOCALISTS

SAVE on Arranging Bills. We carry complete VOCAL ORCHESTRATIONS in your key at 85c and \$1.00 each.

BANDS
All Popular & Standard Orchs and Orklets at LOWEST prices—Same day Service. \$1.00 deposit on C.O.D. Send for Vocal or Dance Ork Catalogs—they're FREE!

SHERWOOD MUSIC SERVICE
1585 BROADWAY NEW YORK, N.Y.



SOLOISTS! PIANISTS ACCORDIONISTS ORGANISTS
CHOPIN (SHOW PIANO)
Excellent material—2 New Novines.
Solos arranged in Modern Style.
SHOWMAN RAG • NOCTURNAL MIND
(Adapted from Chopin's popular MINUET WALTZ and NOCTURNE) • Both for \$1.00 Postpaid.

JOE FURST - J.A. Christopher St.
New York 14, N.Y.

Capsule Comments

New York—Former band leader Rudy Vallee made a remarkable return to the Broadway that first discovered him 20 years ago, with an engagement at the Latin Quarter.

Featuring the songs that first brought him fame, he kidded himself in his monologues about his age, the good old days, and being the idol of what are now matrons. It registered strongly with packed houses every show. Rudy had Walter Gross with him as accompanist and conductor.

On the same bill former band chimp Dorothy Claire came through nicely. More reserved than her Betty Huttonish days with the Bob Crosby band at the Blackhawk, she puts her personality across on a night club floor much better than from behind the footlights of *Finian's Rainbow*.

She's definitely a good bet for clubs. Show was played by Art Waner's orchestra which, when caught, didn't sound up to par.

New York—Showise Ray McKinley came through with a good, entertaining hour-long stage presentation for his latest Paramount theater stand.

Helped by the unusual set of stand drums he uses down front, plus his own stage presence and showmanship, he gave the folks plenty of visual entertainment along with the music.

An up tempo instrumental called *Jungle Drums*, featuring Ray and Vern Frieley on trombone, opened, with Mrs. F., the former Jean Clark, coming in fast for two numbers, backed by a vocal group from the band on the first, and joined by Mac for the other, *I'm Tired of Waitin' on You*.

Following a strong-arm act, the band did another instrumental, *Mumbo Jumbo*, again giving the leader a crack at the drums, then his hit vocal delivery of *You've Come a Long Way from St. Louis*. The Mills Brothers, headlining the show closed the bill with a pintet of tunes in their familiar

style, with Harry (the fat man) getting the laughs. The boys still prove dynamite.

—jeg

New York—Tony Martin evoked more squeals and yells out of the bobby soxers than any singer since the advent of the Frankies, first Sinatra, then Laine. His stage mannerisms and presence, incidentally, greatly resemble that of the latter, being very informal and completely at ease behind the footlights.

His voice, however, is his own valuable piece of property, and his Roxy deliveries of *Lullaby of Broadway*, *Make Believe*, *All the Things You Are*, *Waitin' for the Robert E. Lee*, *For Every Man There's a Woman* and *Begin the Beguine* fractured the little cherubs and floored the older folks as well.

In the adult department, therefore, he outdistances the two squeal instigators mentioned above. The H. Leopold Spitalny choir gave an assist on the closer.

—jeg

New York—Prior to their opening at the Capitol, Blue Barron and the Ink Spots were the subject of much trade talk as to which would do *You Were Only Fooling*.

They settled by closing the show with it. Spots doing it for second encore to be interrupted by the band, with Blue explaining one of his boys wrote same and he'd introduced it on MGM label.

By combining forces and alternating MGM against Decca they settled the problem, but in anything except a polished presentation for a finale. Over-all picture of the stage show revealed the Spots to be show stoppers with each number, the fat lad going heavy on the mugging, Bill Kenny making you nervous with that lanky, time-beating leg and sailing the falsetto around at about 3,000 feet.

Barron's band portion of the show was entertaining in a commercial way, loaded with singers all of whom handled their chores well, even though some specialties seemed a little amateurish.

—jeg

March 11, 1949

DOWN BEAT

**Chubby To
Mix Fun
With Music**
(See Page 1)

★ ★ ★

**Machito
Gives With
A-C Bop**
(See Page 3)

★ ★ ★

**Diz To Bop
'Standards'**
(See Page 3)

★ ★ ★

**On The Cover
Hamp With
Gene Morris**

U. S. AND CANADA

25 cents

FOREIGN 35c



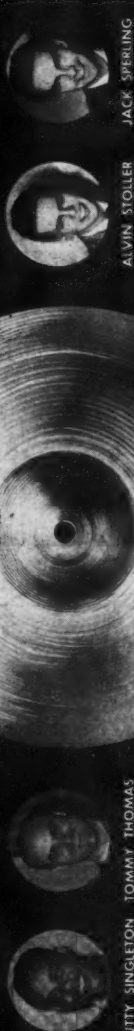
AVEDIS ZILDJIAN Hall of Fame



GENE KRUPA BUDDY RICH SHELLY MANNE RAY MCKINLEY LIONEL HAMPTON



DAVE TOUGH SONNY GREER MAX ROACH J.C. HEARD LOUIS BELLSON



JO JONES ALVIN STOLLER JACK SPERLING DON LAMOND JOE HARRIS



KARL KIFFEL ERNY RUDISIL JIMMY CRAWFORD BUDDY SCHUTZ WALT GOODWIN



GEORGE WETTLING MOREY FELD DICK SHANAHAN ROY KLUGER NICK FATOOL



We take great pride in presenting a few of the drum stars who use and endorse Avedis Zildjian Genuine Turkish Cymbals. These drummers prefer Avedis Zildjians because they know that their quality, tone, and resonance have never been equalled. Every cymbal bearing the Avedis Zildjian trade mark is the individual handwork of skilled craftsmen who follow a formula that has been a secret of the Zildjian family for over 300 years. If you want the finest, insist on Avedis Zildjian Cymbals.

AVEDIS
ZILDJIAN CO.
GENUINE
TURKISH CYMBALS

THE WORLD'S FINEST CYMBALS FOR OVER 300 YEARS

Avedis ZILDJIAN Company

30 JAYETTE STREET • NORTH QUINCY, MASS., U.S.A.

Free Booklet—"CYMBAL SET-UPS OF FAMOUS DRUMMERS"—Available on Request

FOREIGN IN

EN

Free Booklet—"CYMBAL SET-UPS OF FAMOUS DRUMMERS"—Available on Request